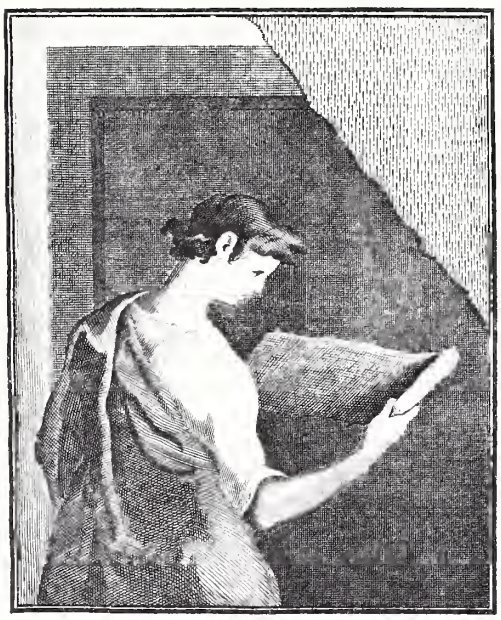

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ROCOCO ENGRAVINGS

This Edition is limited to 250 numbered copies
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83

ROCOCO ENGRAVINGS

TWO HUNDRED PLATES OF THE EIGHTEENTH CENTURY SELECTED BY DR. PETER JESSEN AND REPRODUCED IN COLLOTYPE

LONDON: BENN BROTHERS, LIMITED
8 BOUVERIE STREET, E.C.4

1922

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INTRODUCTION

THE man who should seek by personal observation of existing works of art to enter into the spirit of the Rococo must travel far indeed: for Paris, though the cradle of that vivacious style, contains but fragments of the ancient glory. For precious examples of a noble conception of space he must seek in Versailles and Fontainebleau, for the greatest treasures of artistic French metal work in Nancy, and for remnants of exquisite silver as far as Lisbon or Petrograd—if, indeed, they have survived these troublous times. That unity of exterior and interior, of architecture and decoration, the full harmony of all that Rococo stood for, he can light upon only by travelling eastward across the frontiers of France and visiting the luxurious palaces of princes of Church and State in Germany; for example, Brühl, Bruchsal, Ansbach, Würzburg, Munich and Potsdam. And, finally, for a thorough acquaintance with the furniture of the period he must cross the Channel to the home of Chippendale and his associates.

But even visits to all the works and pictures still extant would not reveal the motive power of all that exquisite and organic life—the impetus and personality of their creators. This harmonious world of forms may have been bred in workshops and on scaffolds: it certainly was not born there. The master craftsmen with their clear eye and sensitive hand were but elaborating what master artists had suggested to them. These artists were no longer men who handled chisel or plane, hammer or weaving-shuttle; they were Court architects, Court painters, Court designers, members of Academies, and often enjoyed world-wide reputation for leadership in painting and the liberal arts.

These true creators of the architectural and decorative style, the masters of ornament, had all graduated in the severe school of academic draughtsmanship. They could handle with equal mastery pen or pencil, brush or chalk, whether in the execution of ornament, sketches or studies of the nude. Their designs were by no means mere dry studies or rapid jottings. They were accustomed to polish each sketch into a work of art, expressing their conceptions with graphic maturity and filling their portfolios with completed masterpieces of permanent value.

Lovers and buyers of such designs were many: for contemporary collectors valued a wall-painting by Watteau, or a fan by Boucher, as highly as a nature-study or figure composition, in that they embodied the latent desires of that happy and free society—the effervescent charm, the play of wit, the joy in nature, the boundless extravagance—in short, the spirit of the age. Fortunately, these gracious day-dreams were not condemned to moulder in the collectors' portfolios; he who had the enterprise to reproduce them for the workshops of artisans could count on fame and profit. Ever since the decline of the Middle Ages engravers had provided designs for craftsmen: at first hesitatingly, issuing occasional designs here and there, but, later on, one consecutive series followed after another. Such ornamental engraving

constituted an additional and profitable channel for the work of the engraver's studio. At first his own designs were used, then the original sketches of famous artists.

The careful designs of the leading masters were exceptionally welcome to the ornamental engravers of the time. Enterprising publishers were ready to provide far-reaching publicity for these fantasies by the issue of clever engravings, which they themselves or their skilful assistants executed. Such sympathetic interpreters of the characteristic designs of Oppenordt, Meissonnier and their contemporaries created in the generation between 1720 and 1750 works of art of the highest order. Of these interpreters the greatest, Gabriel Huquier, himself an enthusiastic collector of all manner of designs, made thousands of them available to handicraftsmen and connoisseurs, assiduously reproducing all the strength and delicacy of the originals. His were not single plates, nor reproductions reduced in size; they were large-sized folios on a monumental scale. In fine, ornamental engravings came to play a decisive rôle in the creative art of that age.

What the masters thought out and the engravers published in Paris were valuable general suggestions rather than professional workshop designs. Printers, carvers, silversmiths, embroiderers and other craftsmen could readily utilise them each for their special purpose. Decorative designs in the latest fashion, interplay of lines and delicate shading mingled with plant-forms, shell-work, children or allegorical scenes: decorations growing like old grotesques or landscapes with fantastic architecture and antique or foreign figures interspersed; frame and picture conceived as an inseparable whole; such folios, useful for a hundred purposes, serve to focus the origin and the evolution of contemporary style in French ornamental engravings. Rococo ornament has a two-fold origin: on the one hand, the classicism of the time of Louis XIV, characterised by a graceful use of straight lines; on the other, by way of strong antithesis, that youthful impulse towards exuberance which was growing even before the aged king in 1715 was succeeded by his five-year-old great-grandson — an impulse also observable in the Italian Baroque. From these two sources the pioneers in the new artistic world drew their inspiration and learnt, each in his own inimitable way, how to restrain without strangling his imaginative faculty.

Many a foreigner, many a foreign school gravitated to Paris. Indeed, Gille Marie Oppenordt, architect to the art- and pleasure-loving Regent, Duke Philip of Orleans, and the first man to give expression to the new temper, was a Dutchman who for years had been feeding his Northern imagination on the Roman Baroque. By virtue of his buildings and decorative work, as well as his sketches, he was soon proclaimed the prophet of the new style, designing all that is plastic in architecture and its decorative accessories, figures and other forms of ornament, architectural details, altars, fountains, mural decorations and façades with a freedom previously unknown. Of these designs Huquier has published two large portfolios. But for all the boldness of his craftsmanship the demands of surface decoration neither escaped his attention nor outran the limits of his versatility. None better than he knew how to render picturesque vignettes or decorative designs. Side by side with all this, ornamental painting, a more essentially French product, was growing up. Jean Bérain, the famous Court designer of

Louis XIV, had invented, with unending originality, designs full of the grotesque, for walls and wall-hangings, chimney pieces and furniture, trellis-work and flower-beds. The same spirit is perpetuated in the playful lines of Claude Gillot and those of his greatest pupil, Antoine Watteau. The work of both, though akin to that of their predecessors in taste and mood, is a thought more graceful, more easy-flowing, has a fresher elasticity. Gillot, like Bérain, was a Court designer, but as a painter specialising in landscape backgrounds and antique gods he surpassed his master. Some of his sketches he engraved himself.

Then came Watteau, with his incomparable grace, to give life to Gillot's dreams, creating a fairyland of flowery landscape, dainty figures and butterfly caresses. Any Flemish predisposition he may have had was completely merged in the French spirit.

When Watteau and Gillot died in 1721 and 1722 respectively, the firebrand had begun his career who was destined to transform the "Scherzo" of the Regency into the "Furioso" of Rococo at its height. Juste-Aurèle Meissonnier, a native of Turin, was by profession not an architect but a goldsmith. It was as if his southern home and his familiarity with the technique of embossing had determined the channel into which his artistic spirit would flow. Shaking free his boundless sense of form from all restraint, disdaining straight lines and symmetry, enriching curves and harsh profile with all manner of motifs taken from nature, he was led by his joy in creation far beyond the limits of a goldsmith's workshop. He tried his hand recklessly and with complete success at snuff-boxes, luxurious rooms, façades, church decorations and all that is implied by "fine art." The true inventor of that shell-work which has impressed itself upon the world as the leitmotiv of the Rococo, he supplied a whole generation at home and abroad with models of form. Not even contemporary painters escaped his influence. François Boucher, the grand master of truly Rococo painting, a close friend of Meissonnier's, reveals himself also as a pupil by the manner in which he introduces forcefully executed shell-work into designs as dainty as those of Watteau. The same spirit informs all his work. Landscapes, children, fairy fountains and frame-work all express a Baroque exuberance moderated by grace. In his footsteps a whole crowd of gifted contemporaries followed—the dashing Mondon, Lajoue with his fantastic architecture, Peyrotte and other specialists in ornament. That stage-like world in which the fancies of these masters so freely wandered was populated indifferently by ancients or moderns or foreigners of no particular period. From far-away civilisations they came (in especial from China, the wonderland of those days)—not only figures, but garden scenes, ornaments and the rest—taken from porcelains or derived from the sketch-books of travellers and now seen through Western eyes. No one dealt more ingeniously with this strange medley of material than an inventor, who, himself a designer for the loom, kept the silk-weaver's needs continually in mind. Jean Pillement's numerous scenes, with their flowers, shrubbery, trees, animals and those pigtailed figures, are, by virtue of their inimitable grace, their glittering silkiness of effect, an unending source of fascination. All this was reproduced in engravings with a skill which might enable them to pass for original designs.

French ornamental engraving is essentially the work of the great masters of painting; hence it remains generalised in character. The leading workshops were at that time still able to dispense with specialised examples of ornament; only on rare occasions a designer of furniture or metal work, and very occasionally an embroiderer, might desire such examples. Smiths alone felt a constant need of suggestions owing to the continual change of fashion in the curve, which progressed from the sinuous lines fashionable in the time of the Regency to the exuberance of the period at its height. Accordingly they had to follow the architects. Such specialised examples can be easily remarked among the following plates.

Rococo form in Paris grew like a natural organism out of a uniform spirit. Crossing the frontier, its characteristics change. Even with artists of the French school and of French origin the pulse beats more slowly under foreign skies. François Cuvilliés, for example, a native of Belgium and a pupil of the French academy, is influenced by his fellow artificers of Munich even in his engravings, and introduces a distinctly German note into the Parisian style. German craftsmanship of that day had not passed through the school of classicism. Baroque buoyancy, under the sway of which German architects had achieved so much, remained in the ascendant until about 1740. The tender notes of the Regency had scarcely been heard here, and all the more passionate was the surrender to the vivacious wantonness of the Rococo at its zenith. In ornamental engraving also the old German tendency to play had passed all limits, mainly because it was served less by artists than by professional virtuosi. The great majority of German motives were designed by specialists for two enterprising Augsburg publishers. The entrepreneurs needed new and fashionable patterns in an attractive form capable of being utilised for manifold purposes and crafts. The bolder the curves and more daring the invention, the stronger the demand. Unfortunately, these Augsburg publishers employed only local men. Although many a fresh talent was to be found among them, the danger lest these agile specialists should descend to the level of mere flourish was so strong that only one stood the supreme test; a true artist, himself conversant with the technique of engraving and capable of reproducing his own dainty fantasies—Johann Esaias Nilson, a native of Augsburg.

Elsewhere, in the artistically barren North, ornamental engraving on only one occasion in the German Rococo period came into its own, but then it was in a truly royal fashion. In the Potsdam of Frederick II lived Johann Michael Hoppenhaupt, engaged as one of the wood-carvers under Knobelsdorff's direction on the decoration of Sans Souci. Born in Merseburg, Saxony, he was possessed of an unusual inventive faculty and was fortunate enough to find a collaborator in Johann Wilhelm Meil, later celebrated for his vignettes, who, at that time hardly 20 years of age, was as yet an amateur in the art of engraving. Jointly they produced some 70 masterly plates—some on a large scale, some on a small, and akin in form and content to the best foreign products. They would in themselves have been sufficient to secure some measure of fame for the German workshop copies of that epoch, but, unfortunately, no publisher was forthcoming and the engraver contented himself with making merely a few impressions. The valuable plates were never used to the full, and many of the best were set

aside unprinted to await either destruction or a resuscitation that has been delayed until to-day.

With the exception of Hoppenhaupt's works specialised designs for individual crafts are in Germany and in France less frequent than generalised ornament. The opposite is true of ornamental engraving in contemporary England. Here the architects retained their feudal classicism slightly modified by a Baroque tendency. They still left to master-craftsmen the construction of furniture, utensils and interior decorations. The leading furnishing and decorating firms, however, were less slow in utilising the new fashion once the genius of Thomas Chippendale had set the example. The Rococo, introduced by immigrating Frenchmen or by drawings brought across the Channel, was a novelty. So also was the use of motives based on reports brought by travellers or seen on imported goods from far away China, and the pointed arches and Gothic foliage to which connoisseurs were just then drawing attention. All these novelties were combined with refreshing ease by courageous inventors and transferred to paper by engravers. In these pages we have selected such fantastic inventions instead of the usually rather dry and angular ornaments of the English Rococo proper.

The few Italian specimens included in the following pages do not pretend to be characteristic of the period and its local idiom. The Baroque style was so deeply rooted in Italy, and so full of vigour, that the tenderer Parisian modes had great difficulty in finding recognition there. Venice was the only centre of art where Italian forcefulness gave way to French grace; for example, in the stately engravings of the landscape painters and occasionally on some folios with ornamental or figure work. But before the Rococo could strike root, a preference for the antique began to influence the art of ornamental engraving. Of this influence, some account will be given in a later volume.

PETER JESSEN

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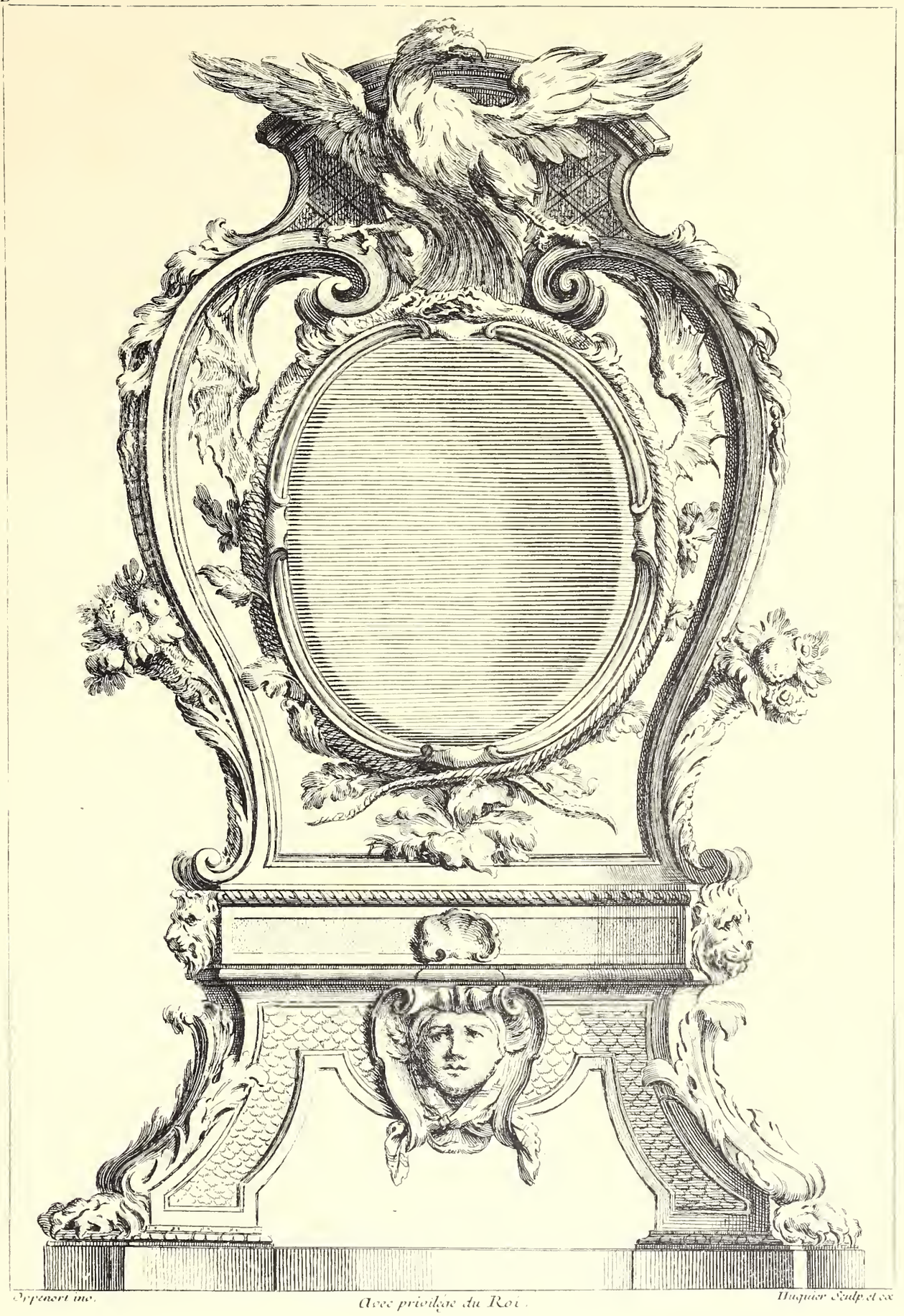
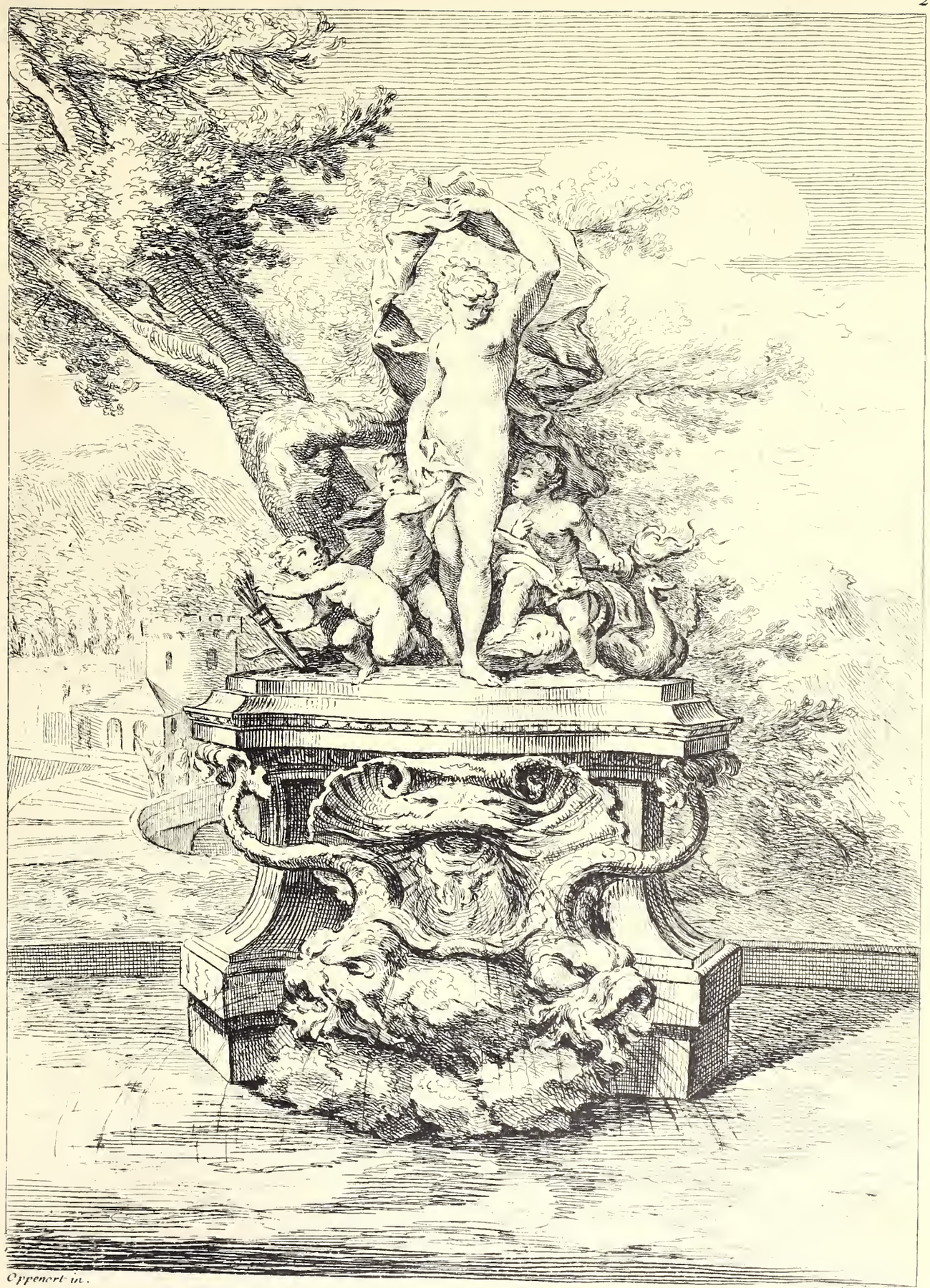
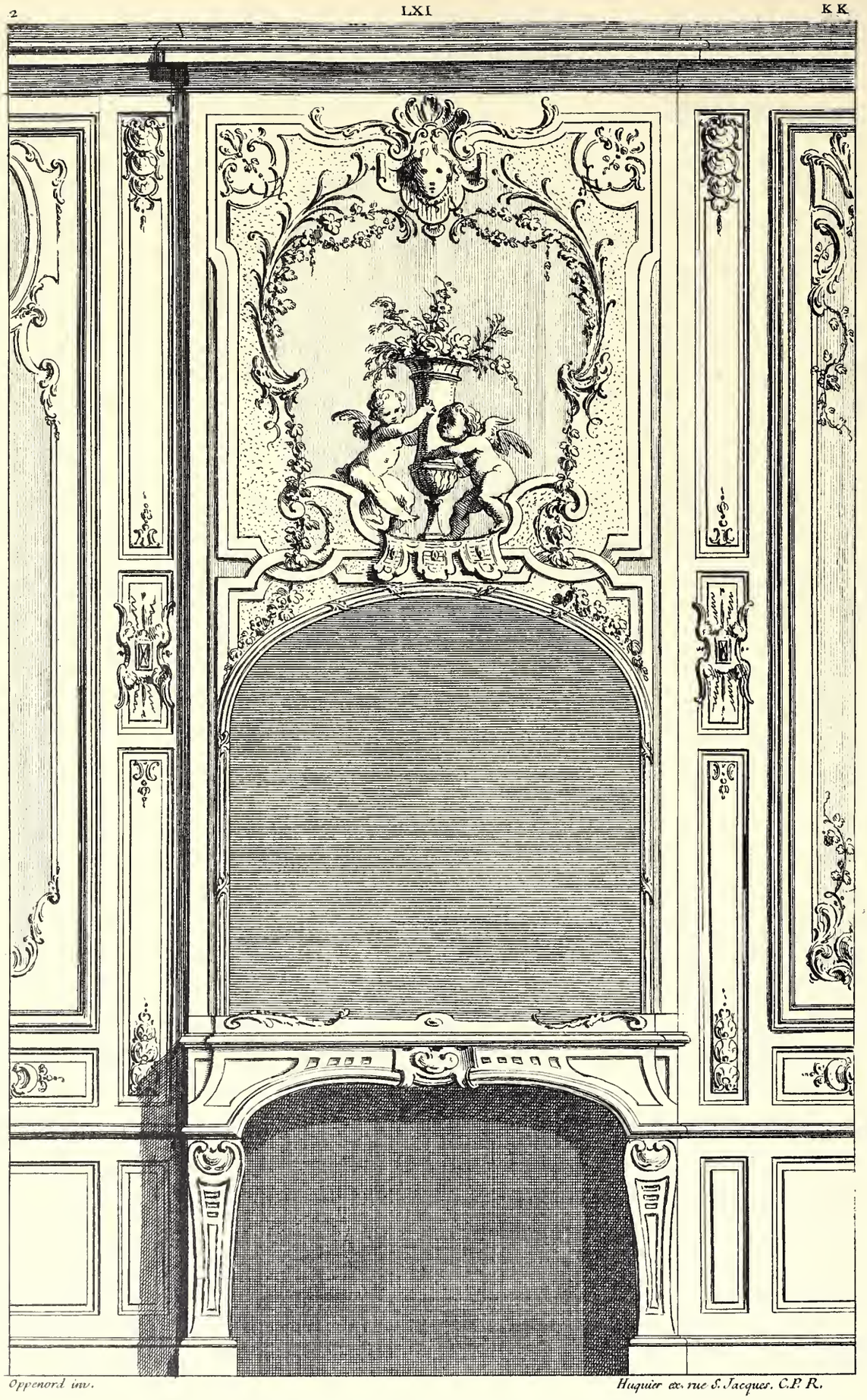


Oppenort inv. Avec privilège du Roi. Huquier Sculp. et exc

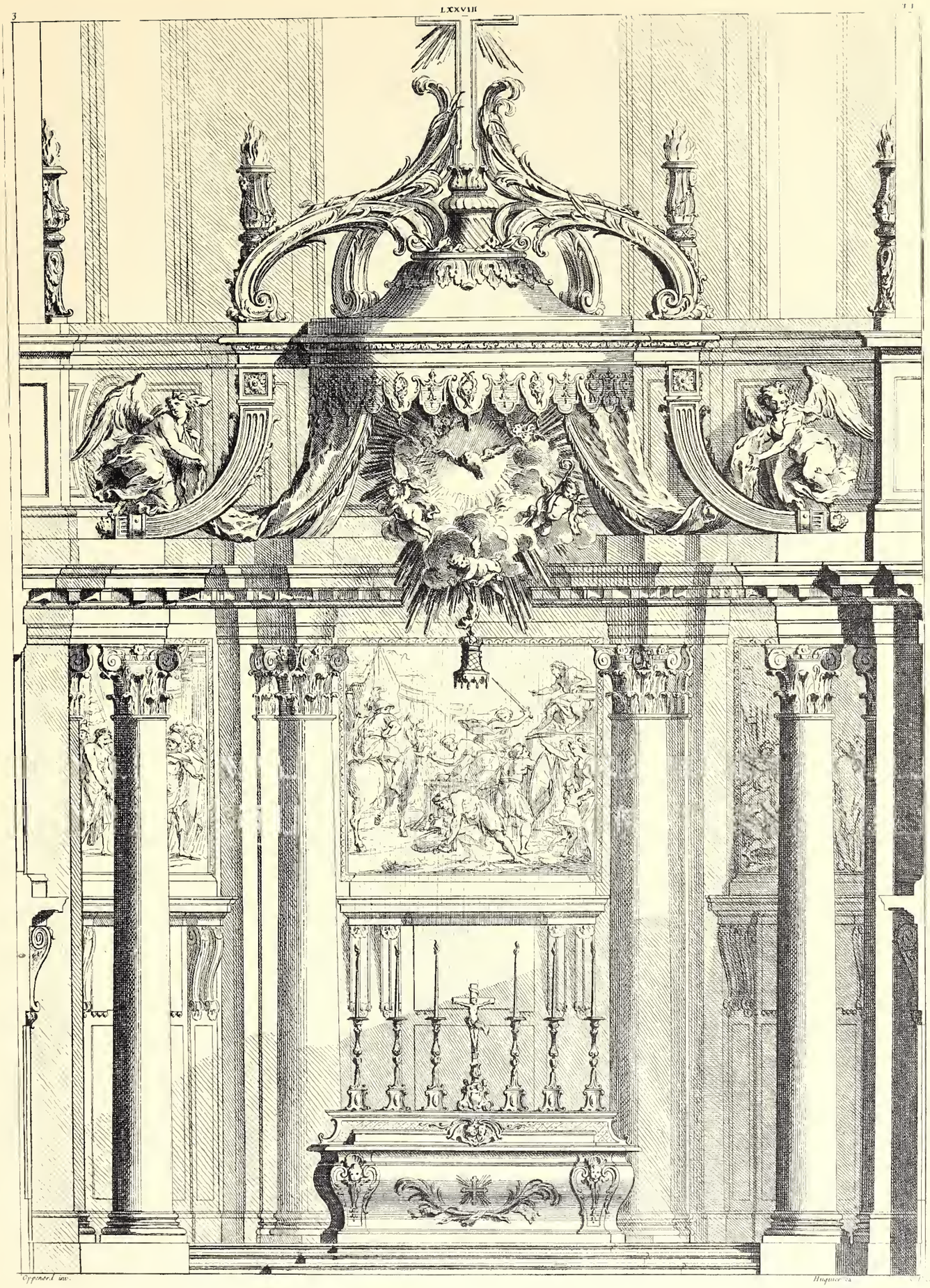
Oppenort in. Huquier ex. C.P.R.

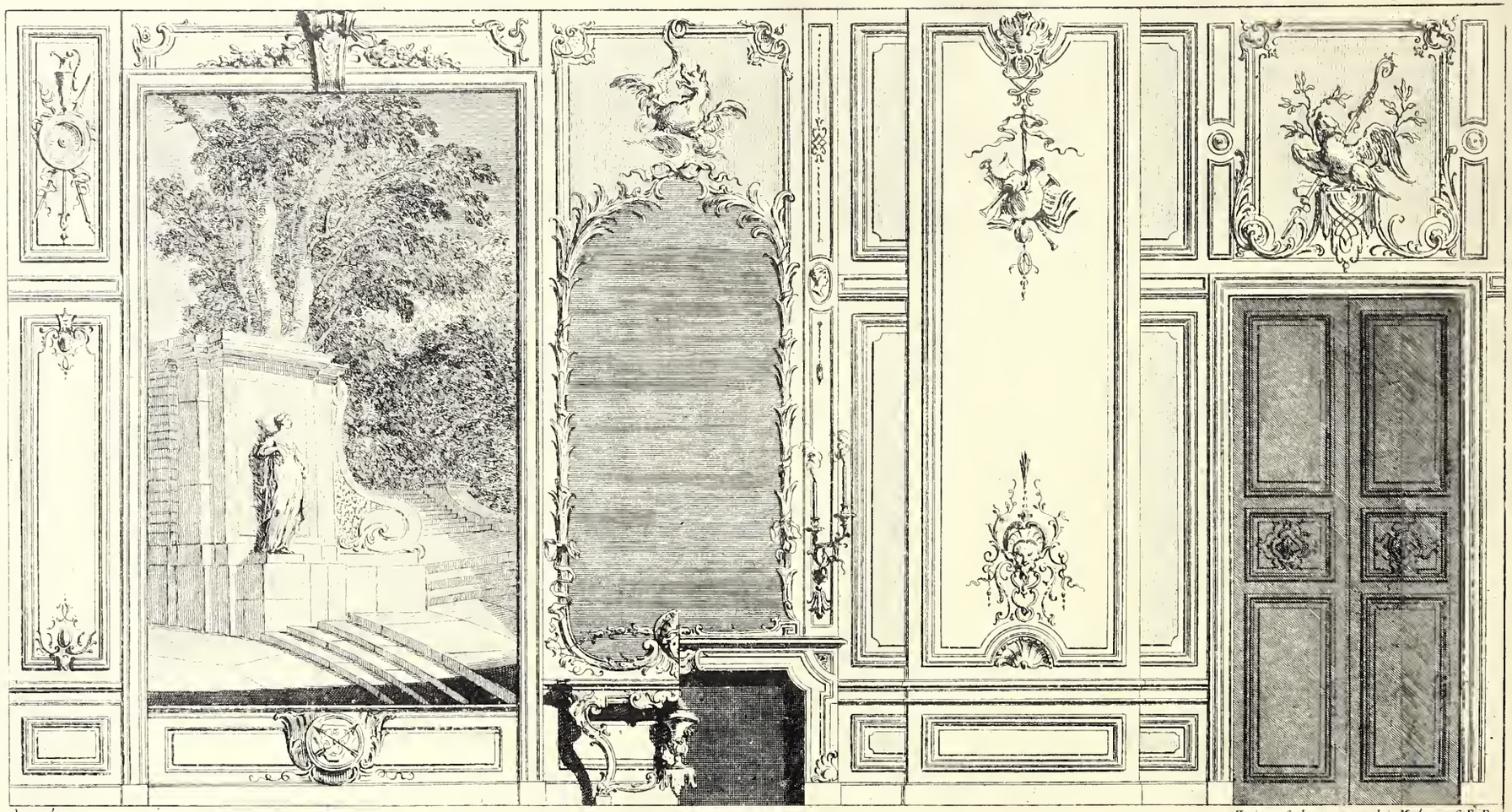


Oppenort in. *Huquier ex. CVR.*



Oppenord inv. *Huquier ex. rue S. Jacques. C.P.R.*



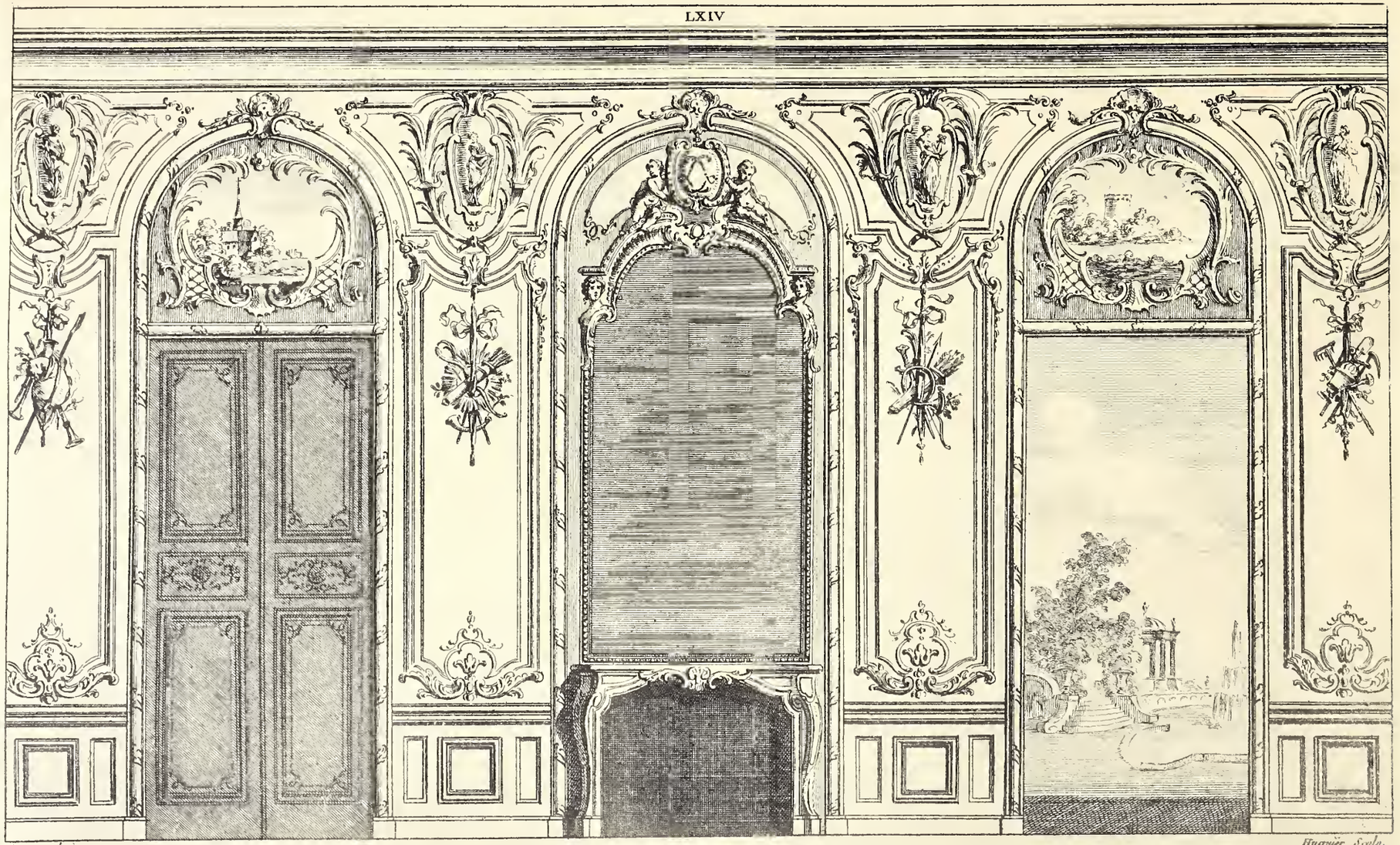


Oppenord inv.

Huquier Sculp. et ex. rue des Mathurins C.P.R.

Projet pour la décoration d'un grand Cabinet

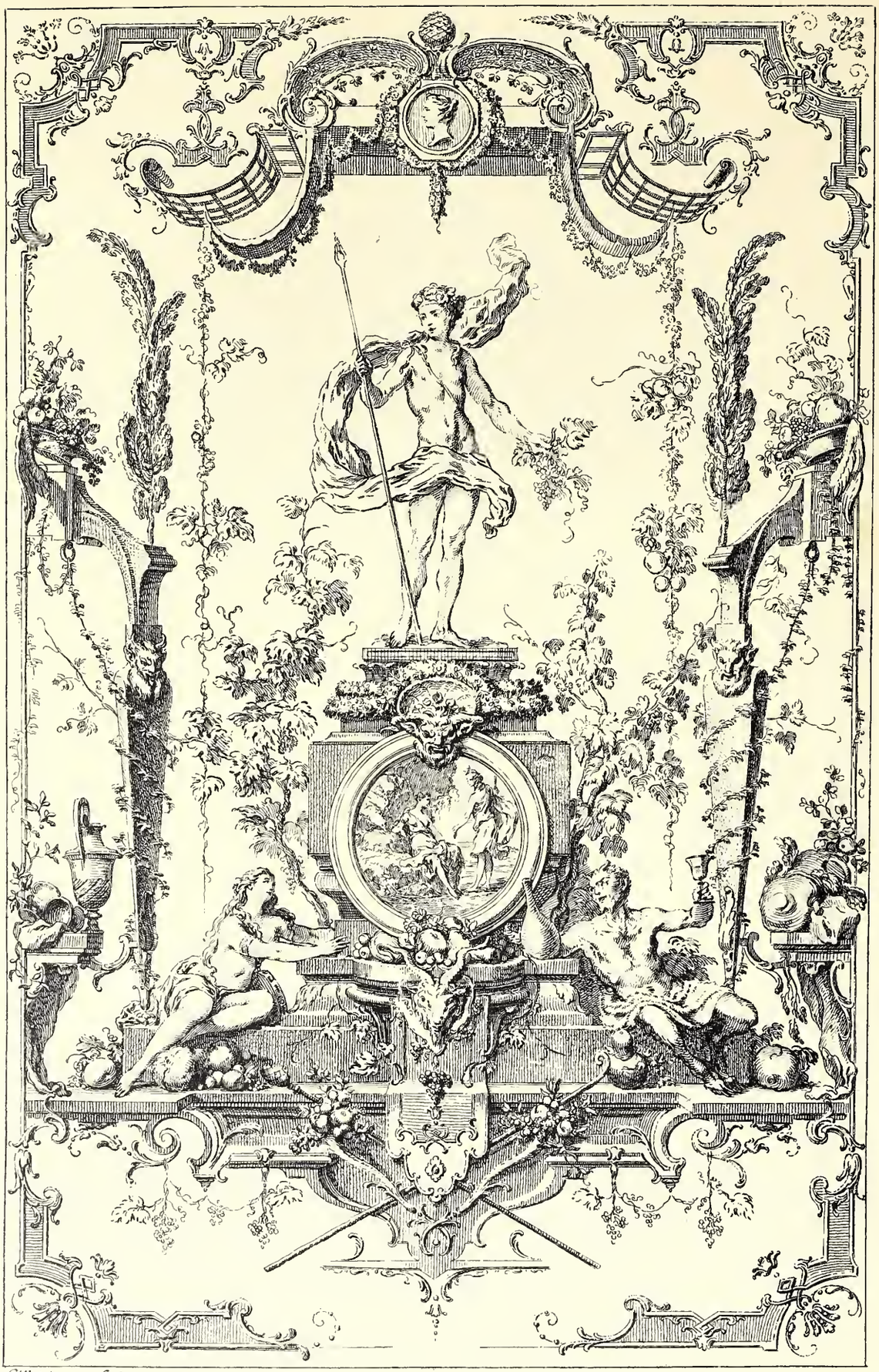
LXIV



Oppenord inv. Huquier Sculp.

Paris chés Huquier rue des Mathurins au coin de celle de Sorbonne. C.P.R.

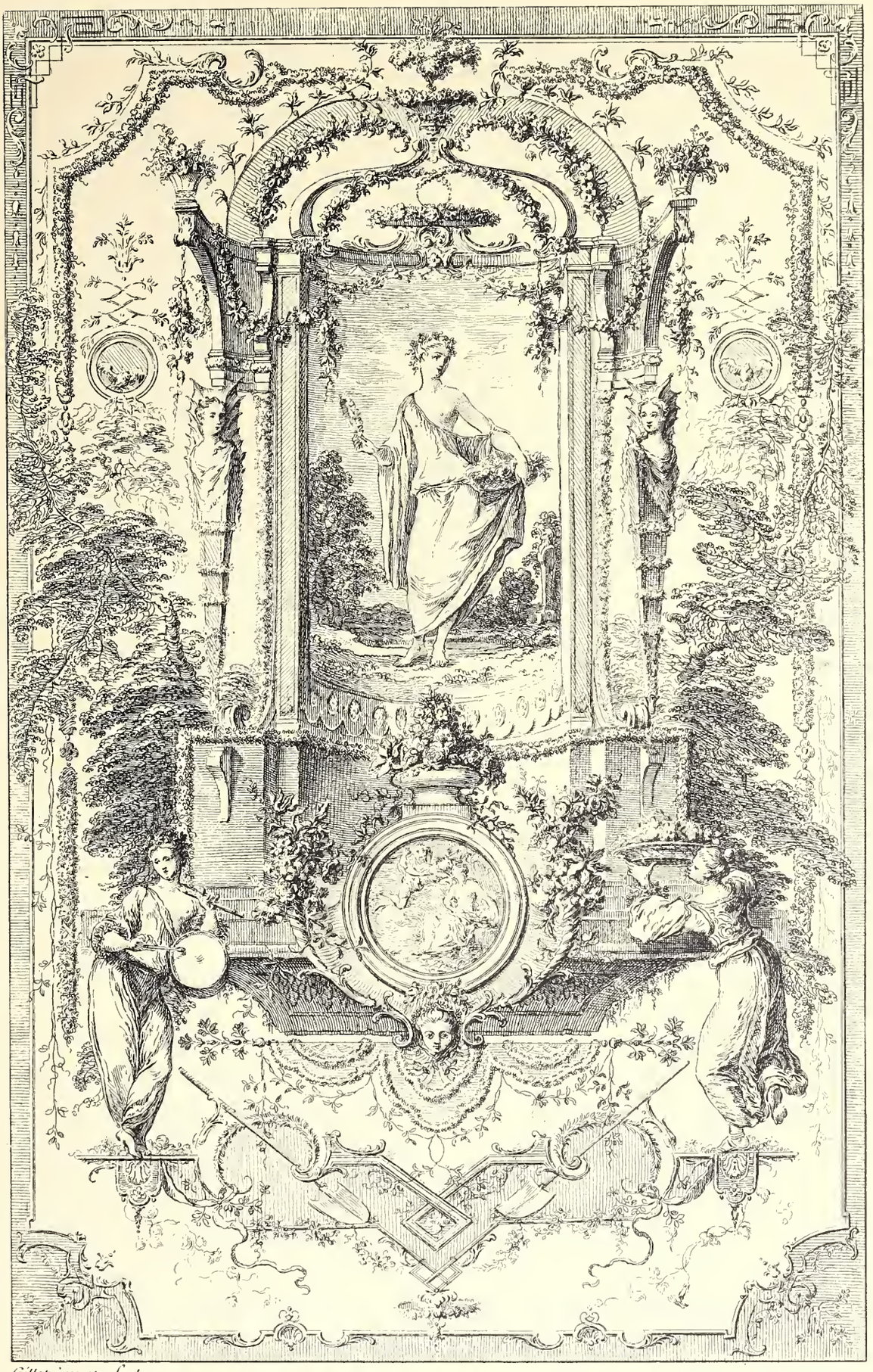
OPPENORDT 7 25 : 39



Gillot inv. et sculp.

BACCUS

A Paris chez Huquier, vis-a vis le grand Châtelet. Avec priv. du Roi.



Gillot inv. et sculp.

FLORE

A Paris chez Huquier vis-a vis le grand Châtelet Avec priv.du R.y

C. Gillot fecit

avec privilege du Roi.

La Naissance

Un Satyre icy naît. Je le plains, dites vous ;
Car Vivre est un malheur que le Sage redoute.
Le Sage a ses raisons, et toutes-fois je doute,
Qu'il voulut que la Mort vint finir ses dégoûts.

Je sçais qu'à mille maux la naissance nous livre ;
Mais, quoy que l'on en dise, on peut aimer à vivre.
La Vie est quelque-fois un tissu de beaux jours,
Et le plus malheureux ne souffre pas toujours.

A Paris chez J. Audran Graveur du Roy à l'Hôtel Royal des Gobelins.

Inventé peint et gravé par C Gillot

A Paris chez P. de Rochefort graveur rue S.t Jacques au Palmier

Feste de BACCHUS, *celebrée par des Satyres et des Bacchantes.*

A Watteau inv

Huquier Sculp

Le Bouffon

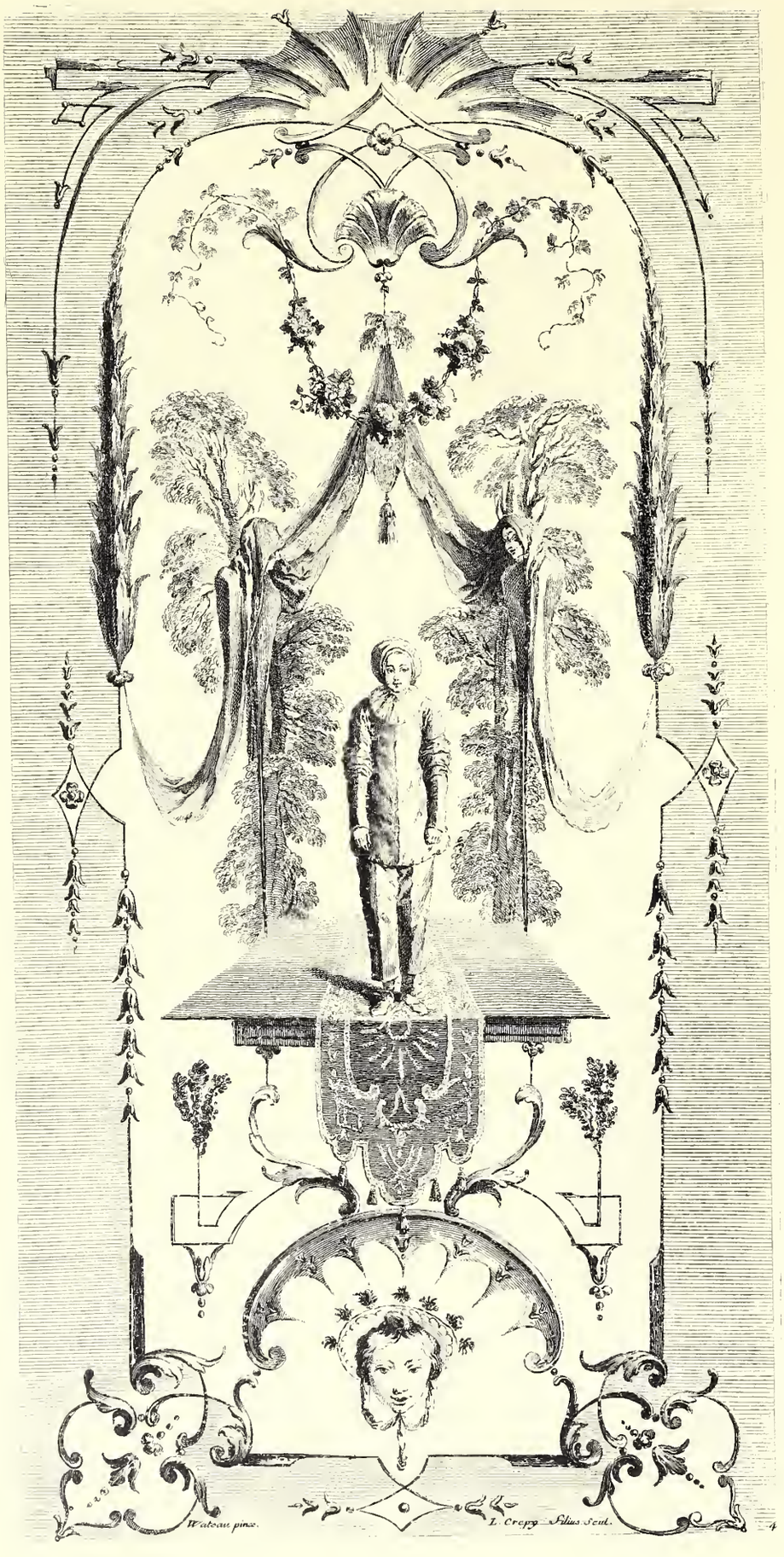
Paris chez la Veuve de Chereau rue St Jaques aux deux Pilliers d'Or et chez Huquier vis a vis le grand Chatelet avec Privilege du Roi

A. Watteau inv

Huquier Sculp.

LA CHASSEUSE

Paris chez la veuve Chereau rue St. Jacques aux deux Pilliers d'Or et chez Huquier vis avis le grand Chatelet avec Privil. du Ro.

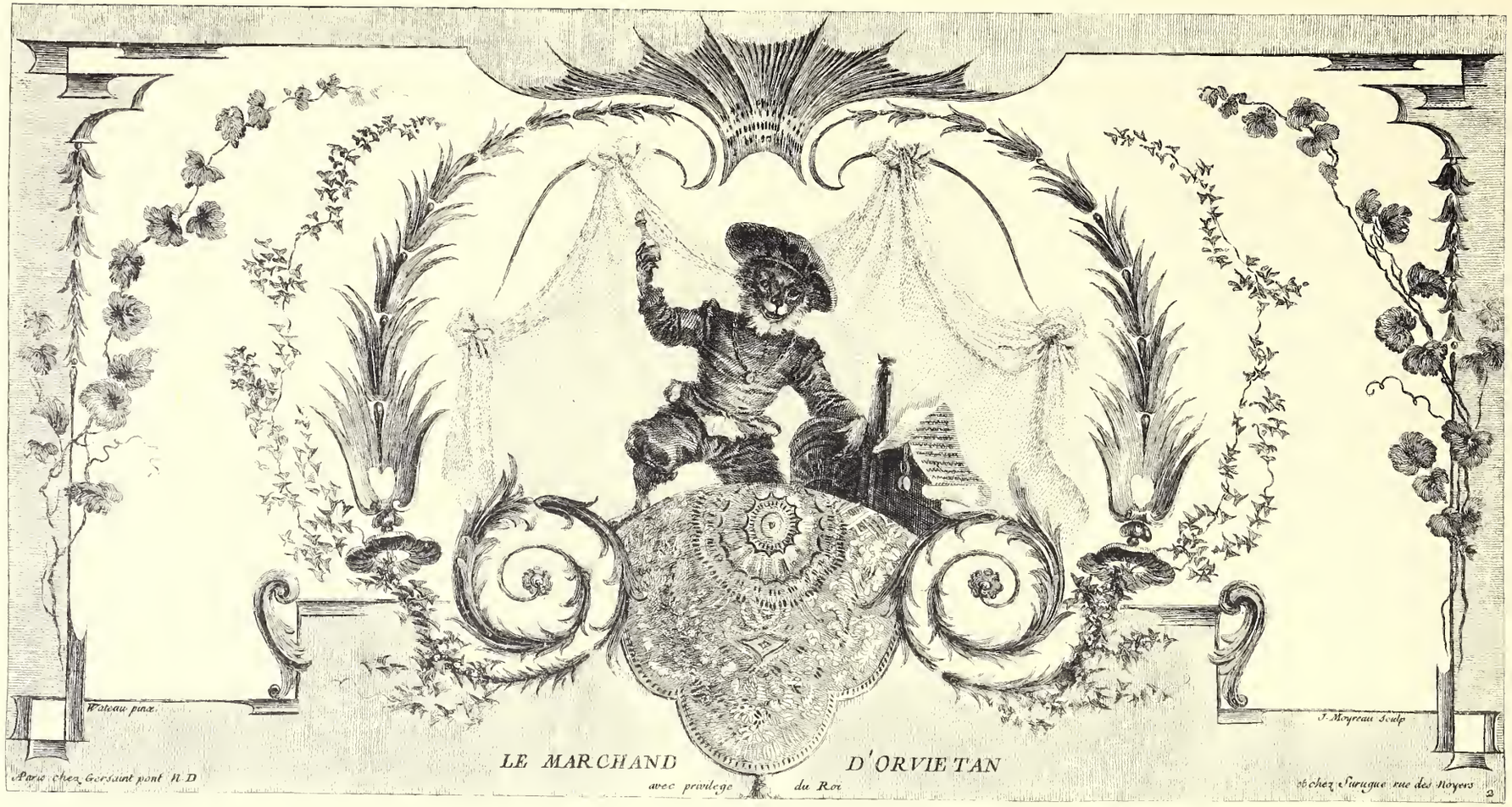

Watteau pinx.
L. Crepy Filius Sculp.

Watteau Pinxit. *A Paris chez Gersaint M^d Pont Nôtre Dame et chez Surugue rue des Noyers.* *P. Aveline Sculp.*

L'ENJOLEUR.

avec Privilege du Roy.

Watteau pinx
J Moyreau Sculp.
LA FAVORITE DE FLORE
avec privilege du Roi
A Paris chez Gersaint M.d pont N.D.
et chez Surugue rue des Noyers
3


Watteau pinx.
J. Moyreau Sculp
LE MARCHAND D'ORVIETAN
Paris chez Gersaint pont N D
avec privilege du Roi
ch chez Surugue rue des Noyers

a Paris chez Huquier vis a vis le grand chatelet
Avec Privileges du R.C.
Se vend chez la Veuve de P. Choreau rue S. Jacque aux Pilier dor

A. Watteau jn. *Huquier Sculp.*

L'ÈTÉ.

A Paris chez Huquier vis a vis le grand Chatelet et chez la Vve Chereau rue St. Jacques aux deux pilliers d'or avec privilege du Roy.

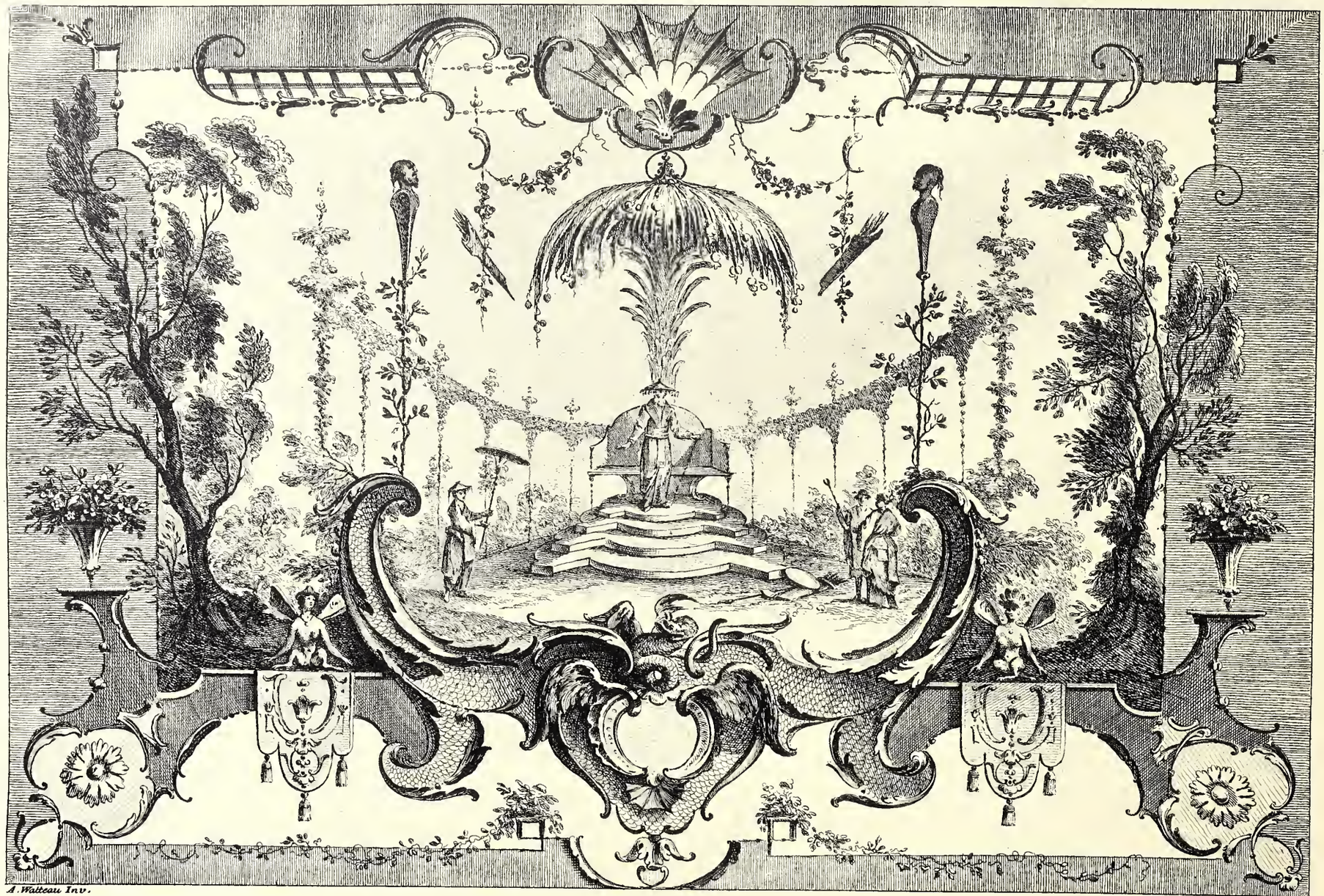
A. Watteau pinxit

B. Audran Sculp.

LE GALANT.

A Paris chez F. Chereau graveur du Roy rue St Jacques aux deux pilliers d'Or avec privilege du Roy.

Le denicheur de Moineaux

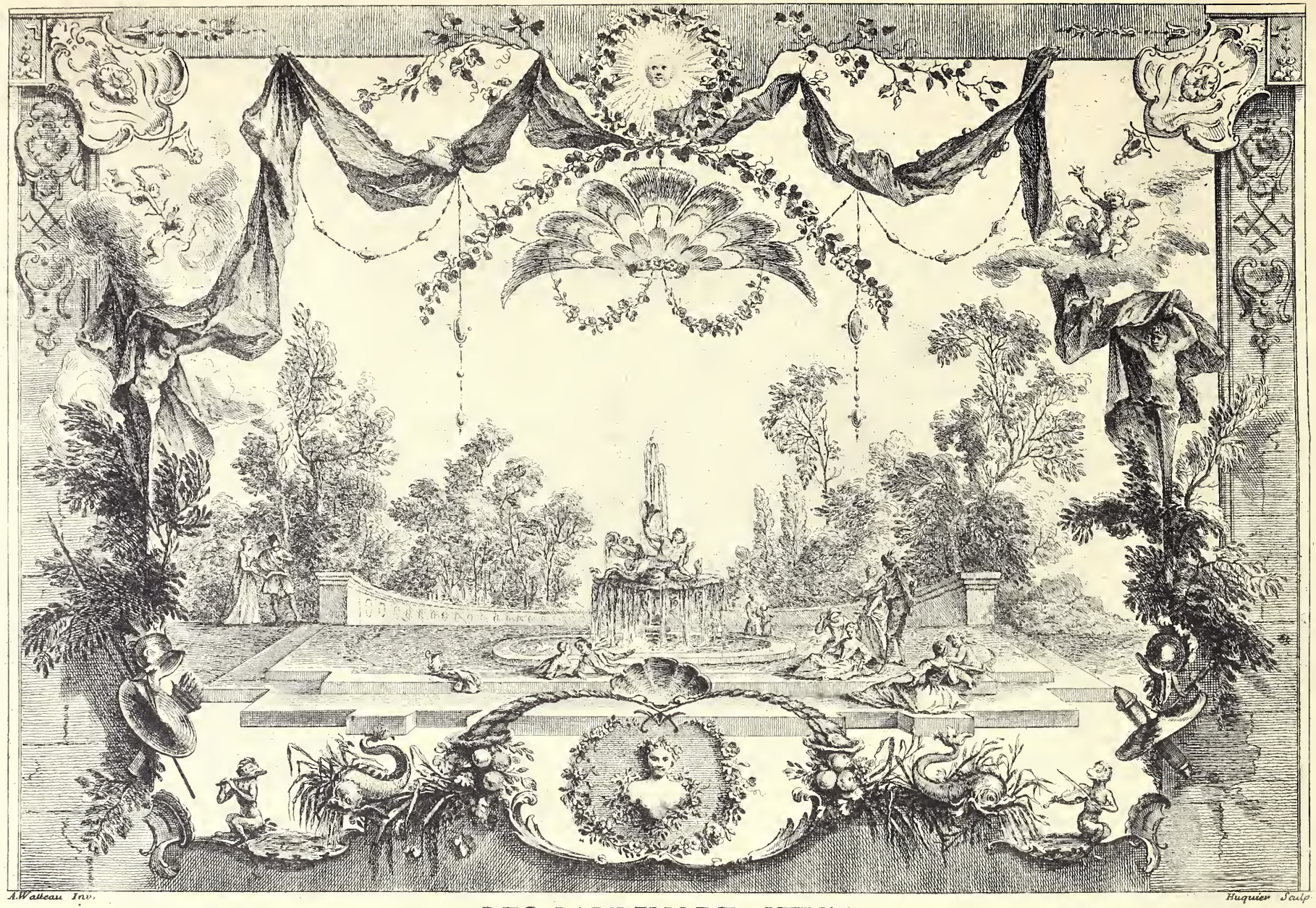


A. Watteau Inv.

Huquier Sculp.

EMPEREUR CHINOIS ..

A Paris chez la veuve Chereau rue St. Jacques aux deux Pilliers d'Or, et chez Huquier vis a vis la grille du grand Chatelet.
Avec Privillege du Roi



LES JARDINS DE CYTHERE

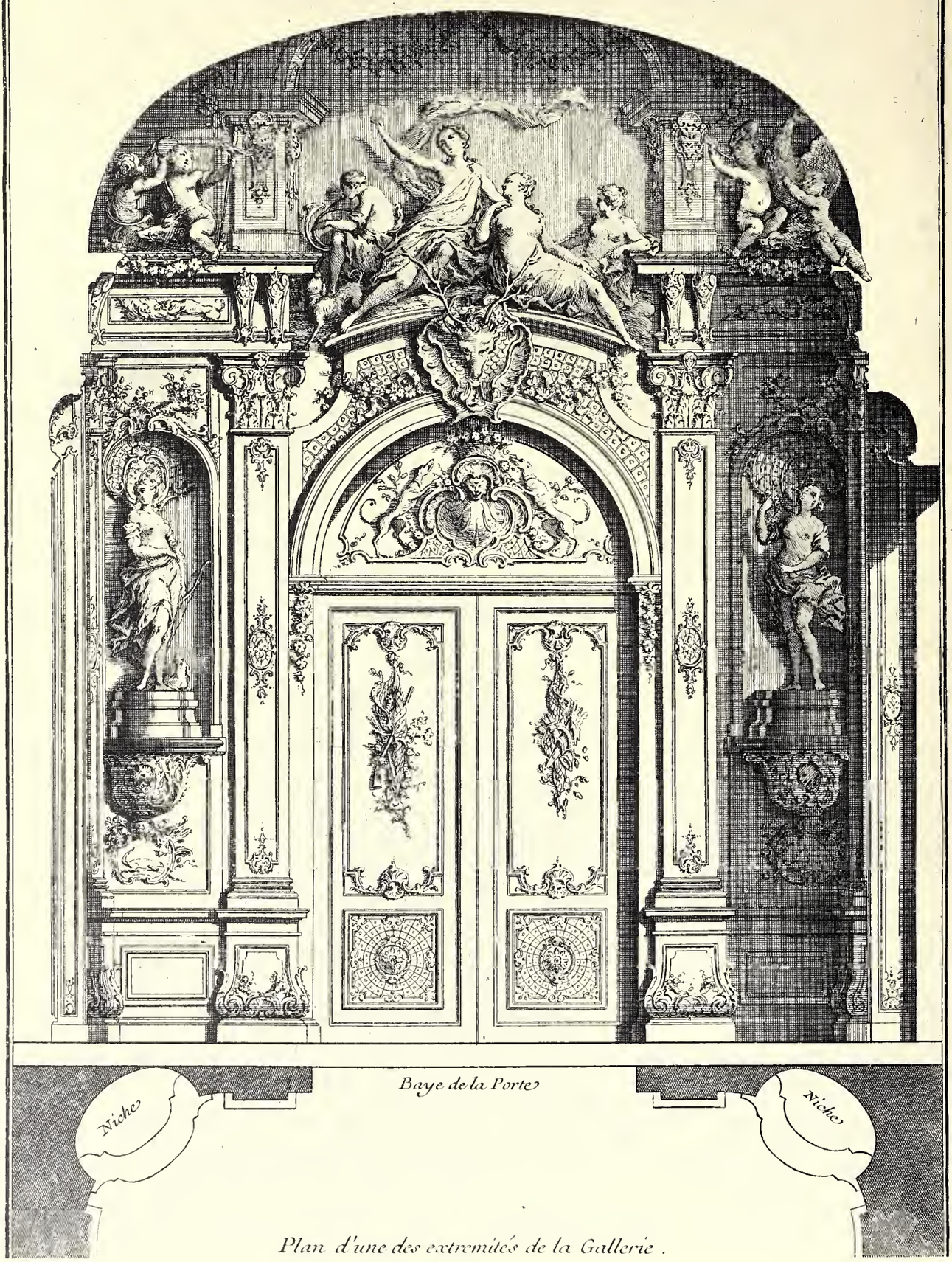
Aparis chez la veuve de F. Chereau rue S.t Jaques aux deux Pilliers d'or et chez Huquier vis a vis la grille du grand Chatelet aux armes d'Angleterre.
Avec Privilege du Roy

LA VOLTIGEUSE.

Watteau pe. Paris Chez Huquier fils Graveur rue St Jacques au grand St Remy Huquier Sculp.

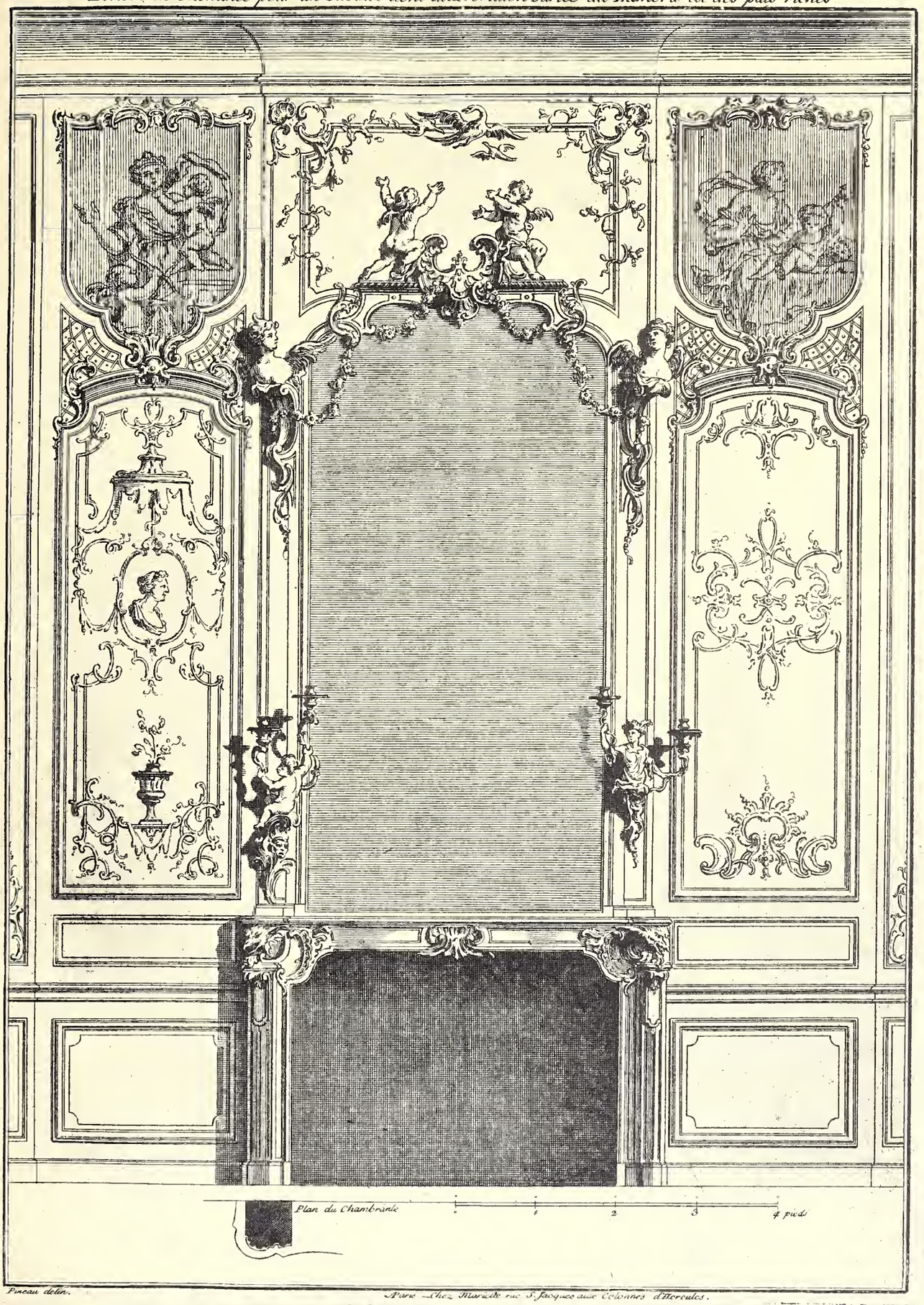
PARTIE DE CHASSE.

Décoration interieure d'une des extremités de la Gallerie de l'Hôtel de Toulouse, du côté de la porte qui donne entrée dans cette Gallerie.



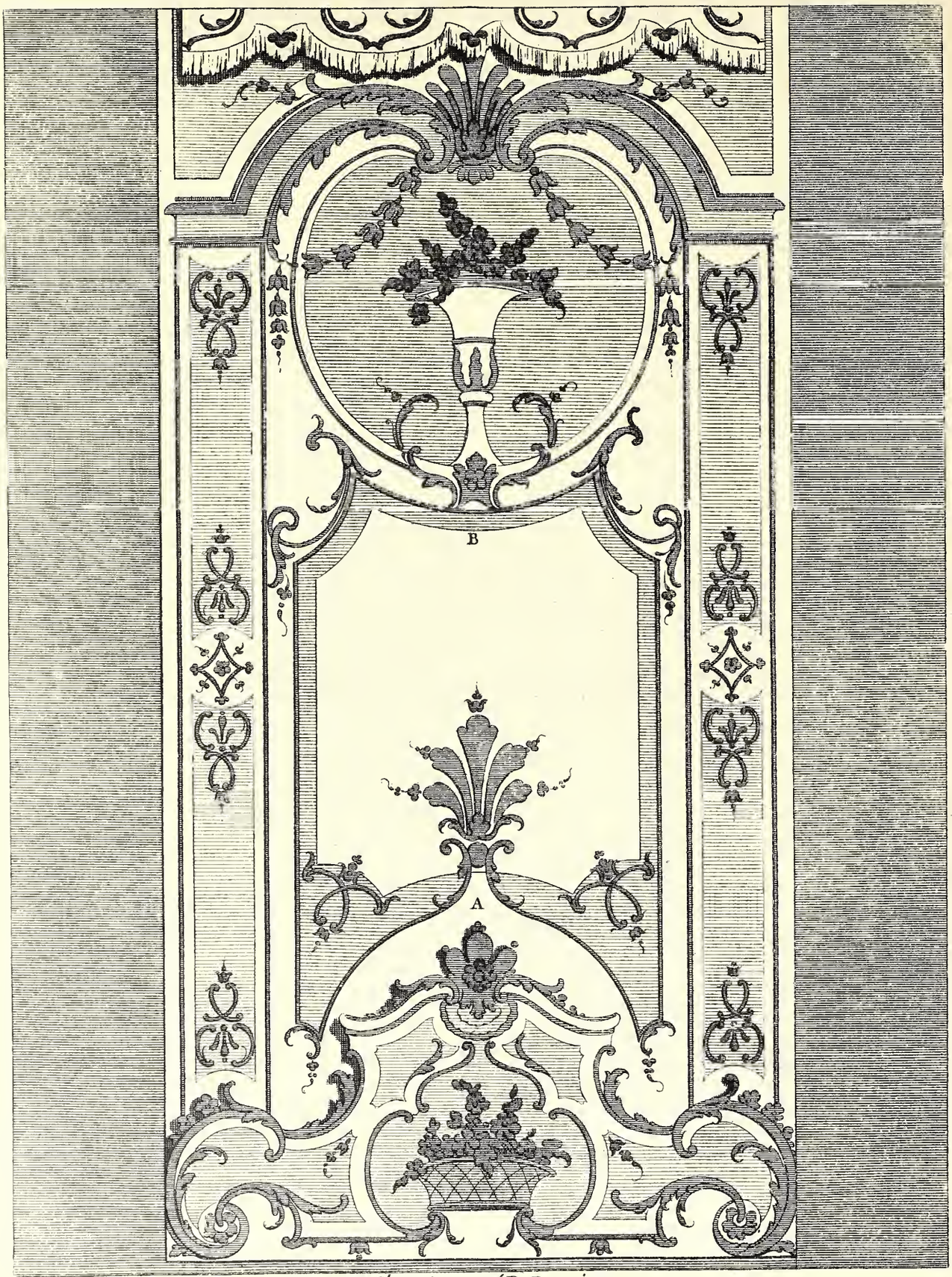
Plan d'une des extremités de la Gallerie.

Dessein de Cheminée pour un Cabinet dont la decoration variée du Lambris est des plus riches



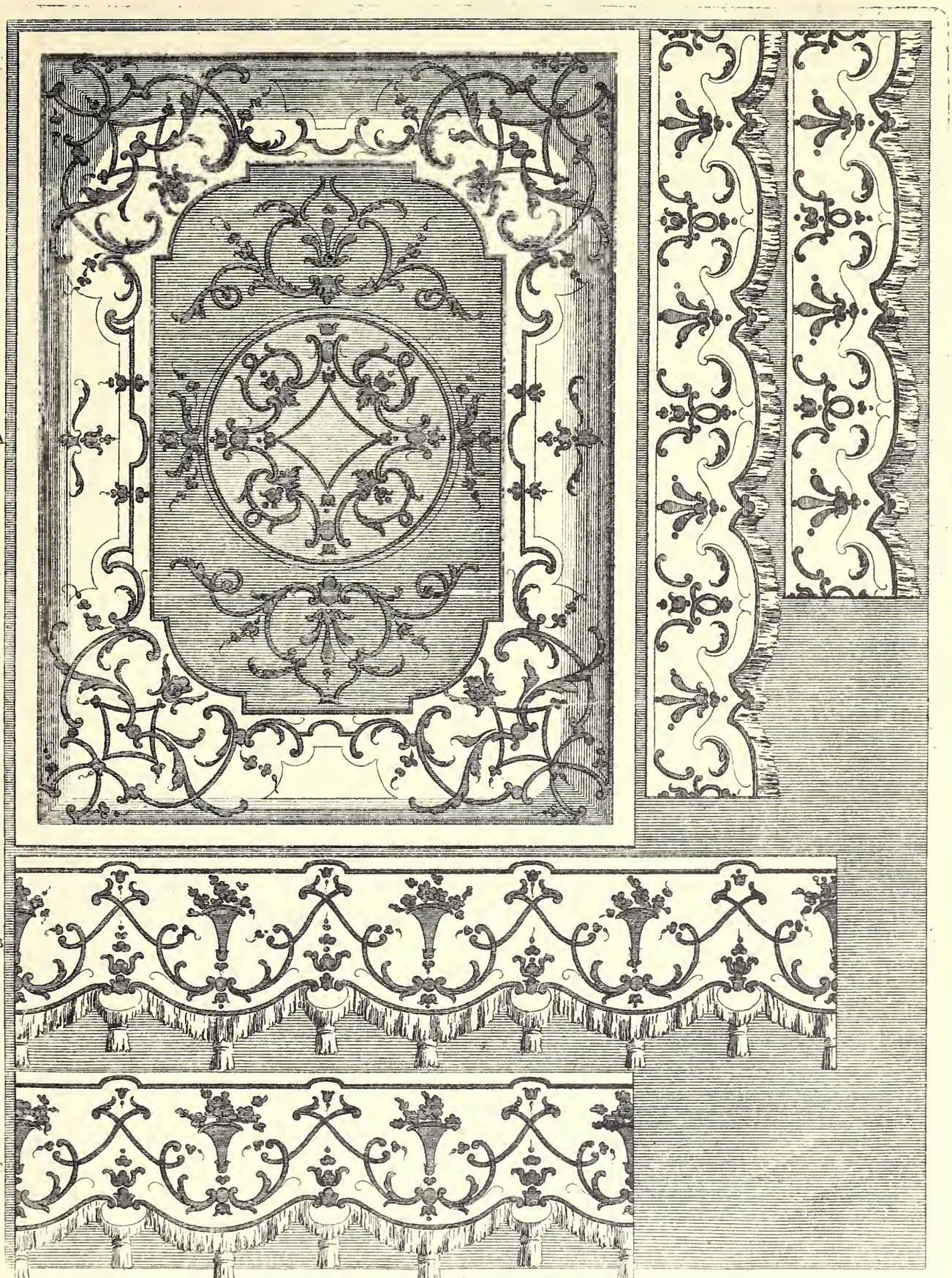
Pineau delin.

Paris Chez Mariette rue S. Jacques aux Colonnes d'Hercules.



A · Chantourné · B · Dossier.

a Paris chez Mariette rue S. jacques aux colonnes d'hercules.



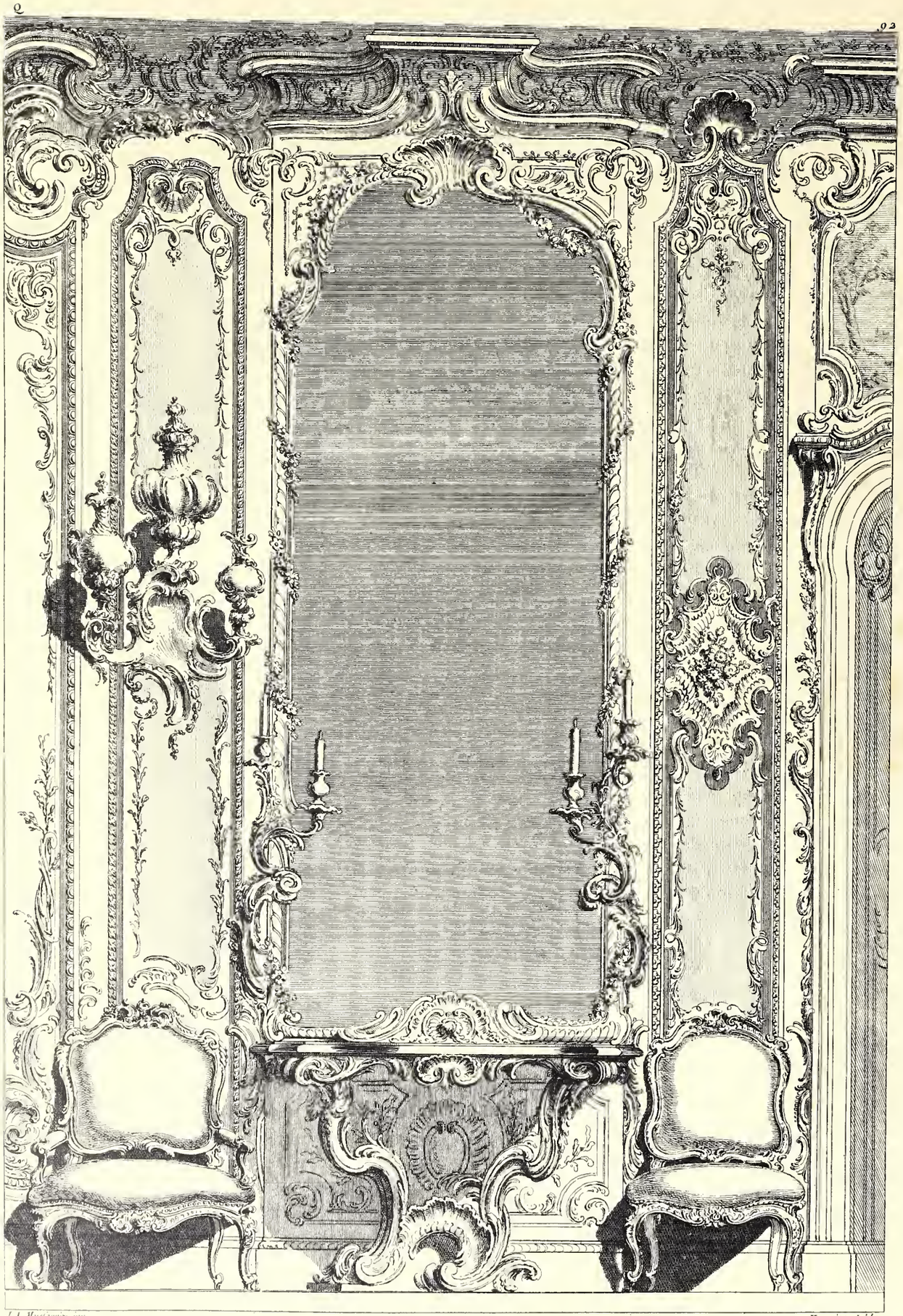
A. Imperiale B. Petitte pante en dedans C. Petitte pante en dehors. Mariette excud 6

A Paris chez Huquier rue St Jacque au coin de celle des Mathurins CPR

J.A. Meissonnier inv. et pinxit *Chenu sculpsit*

Projet de l'angle d'un Sallon portatif pour le Roy . . . 1730

A Paris chés Huquier rue St. Jacque au coin de celle des Mathurins. C.P.R.

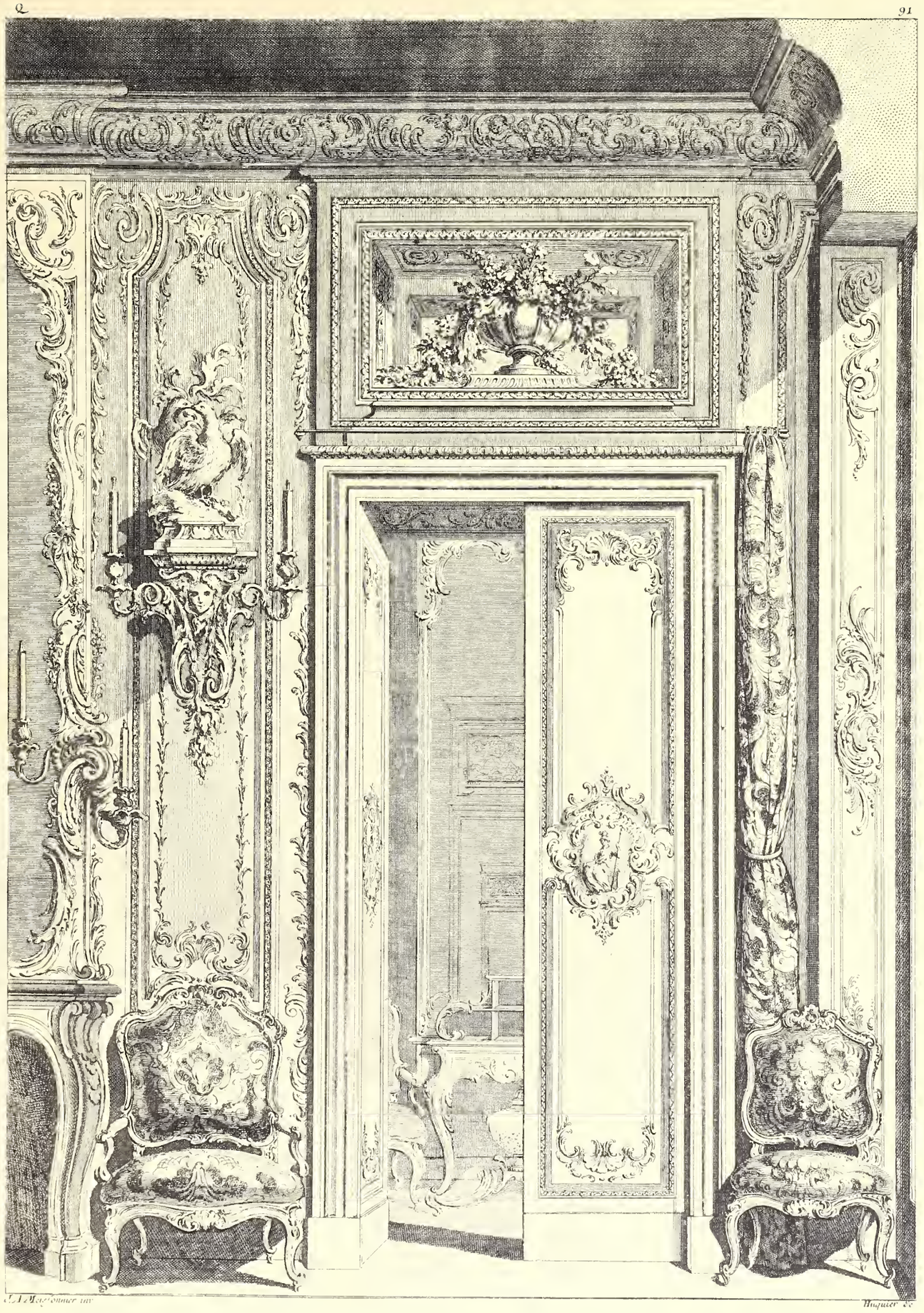


J.A. Meissonnier inv.

Huquier Sculp.

Projet d'un Trumeau de glace pour un grand cabinet fait pour le Portugal.

A Paris chés Huquier rue St. Jacques au coin de celle des Mathurins, C.P.R.



J.A. Meissonnier inv. Huquier fc.

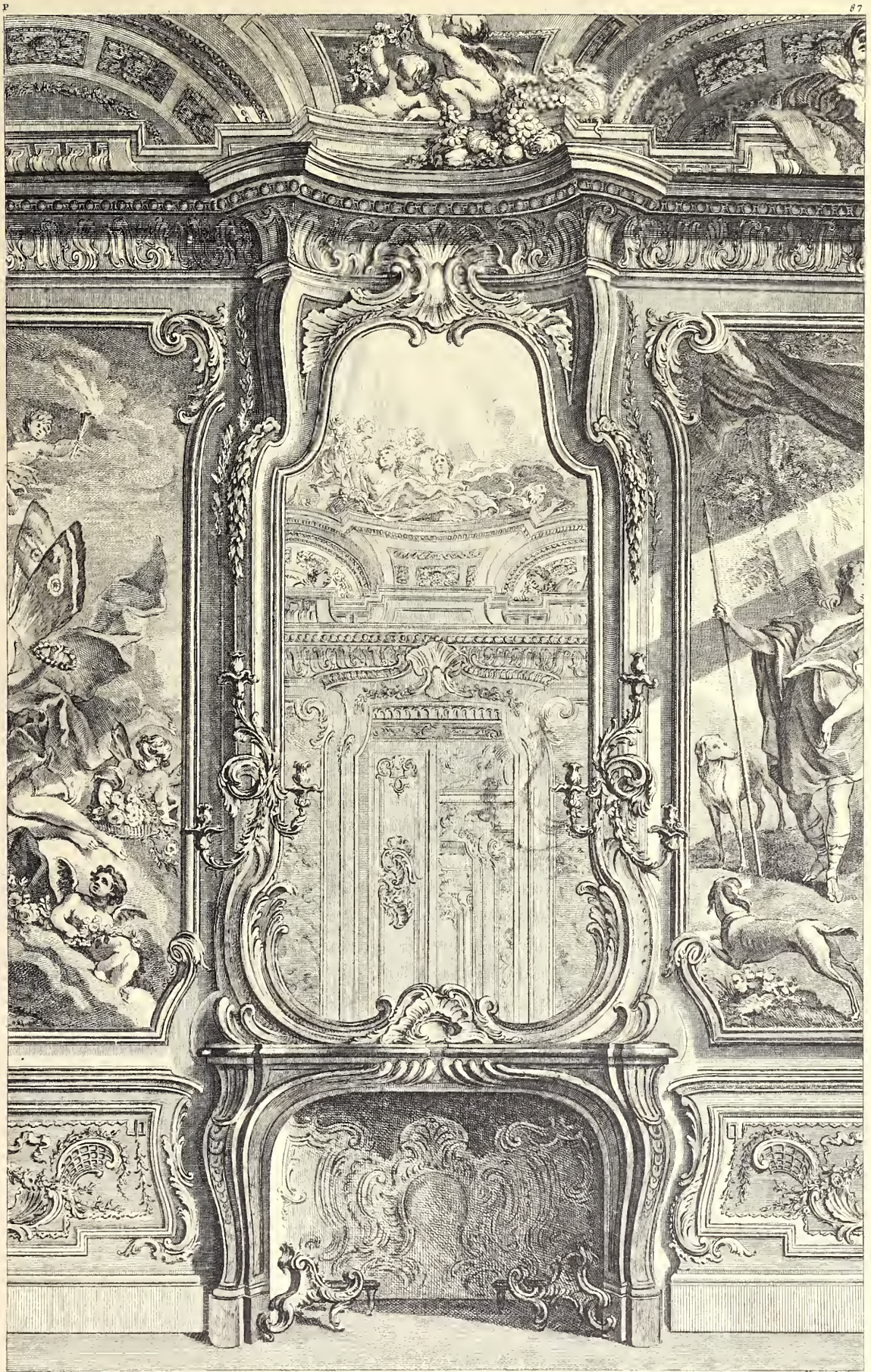
Projet de Porte d'Appartement fait pour Mr la Baronne de Bezenval.

A Paris chez Huquier rue St. Jacques au coin de celle des Mathurins CPR.

J.A. Meissonnier inv.

Chenu, Sculp. Huguier ex. rue St Jacques CPR.

Vue de l'angle du même Cabinet



J.A. Meissonnier inv. Chenu Sculp.

Cabinet de M.r le Comte Bielenski Grand Marechal de la Couronne de Pologne executé en 1734

A Paris chés Huquier rue St Jacque au coin de celle des Mathurins CPR.

J. Meissonier inv.

J. Meissonnier. inv. Huquier Sculp.

Livre de Chandeliers de Sculpture en Argent.

A Paris chez Huquier rue Saint Jacques au coin de celle des Mathurins. C.P.R.

J.A. Meissonnier inv.

P. Chenu Sculp.

S.T AIGNAN EVÊQUE D'ORLEANS

Bas-relief de Sculpture en argent executé par l'auteur sur la Chasse de S.t Aignan d'Orleans

A Paris chez Huquier rue S.t Jacque au coin de celle des Mathurins CPR.

J. A. Meissonnier inv.

Balechou Sculp.

S.T AIGNAN GUERISSANT AGRIPPIN

Bas relief de Sculpture en argent executé sur la chasse de S.t Aignan d'Orleans

A Paris chez Huquier rue S.t Jacques près celle des Mathurins avec Priv.e du Roi.

LEDA

A Paris chez De Larmessin [illegible] Rue rue des Noyers a la descente Pont [illegible] Avec [illegible] A. P. D. R.

HOMMAGE CHAMPÈTRE

F. Boucher Pinxit. C. L. Duflos Sculp.

A Paris chez D. Larmessin graveur du Roy rue des Noyers à la deuxieme Porte cochere a gauche entrant par la rue S.t Jacques. A. P. D. R.

F Boucher inv. — C.D. Dujoe Sculp.

ROCAILLE

A Paris chez De Larmessin, graveur du Roy rue des Noyers à la deuxieme Porte cochere à gauche entrant par la rue St Jacques A.P.D.R

F. Boucher inv.t

C.L. Duflos Sculp.t

TRIOMPHE DE PRIAPE

A Paris chez De Jarmoson, graveur du Roi, rue des Noyers, a la deuxieme Porte cochere à gauche entrant par la rue St. Jacques. A.P.D.R.

F. Boucher inv.
Par. Schée Huquier fecit & Jacque C.P.R.

F.Boucher inv.
A Paris chez Huquier rue St Jacque C.P.R

F.Boucher inv.
Aveie chez Huquier rue S.Jacque. CPR

f. Boucher In. *Huquier. ex.*

avec privilege du Roy

f. Boucher. In. *Huquier ex*

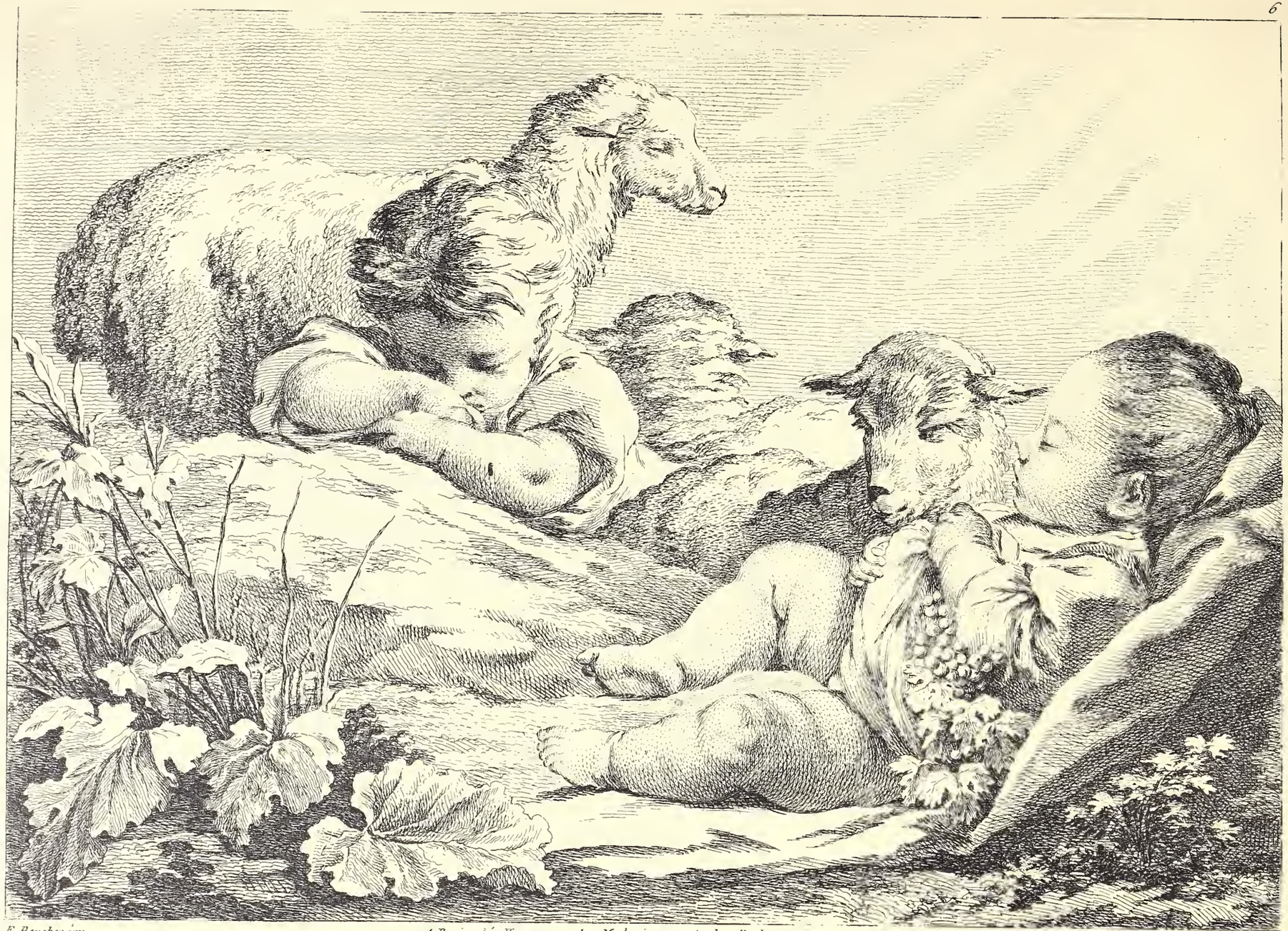
avec privilege du Roy.

F.Boucher inv. la Rue Junior Sculp.

Huquier ex. rue des Mathurins. C.P.R.

F. Boucher inv. Huquier ex rue des Mathurins. CPR. P. Aveline Sculp.

Huquier ex rue St Jacque PR.
F. Boucher inv.



F. Boucher inv.

A Paris chés Huquier rue des Mathurins au coin de celle de Sorbonne. CPR.

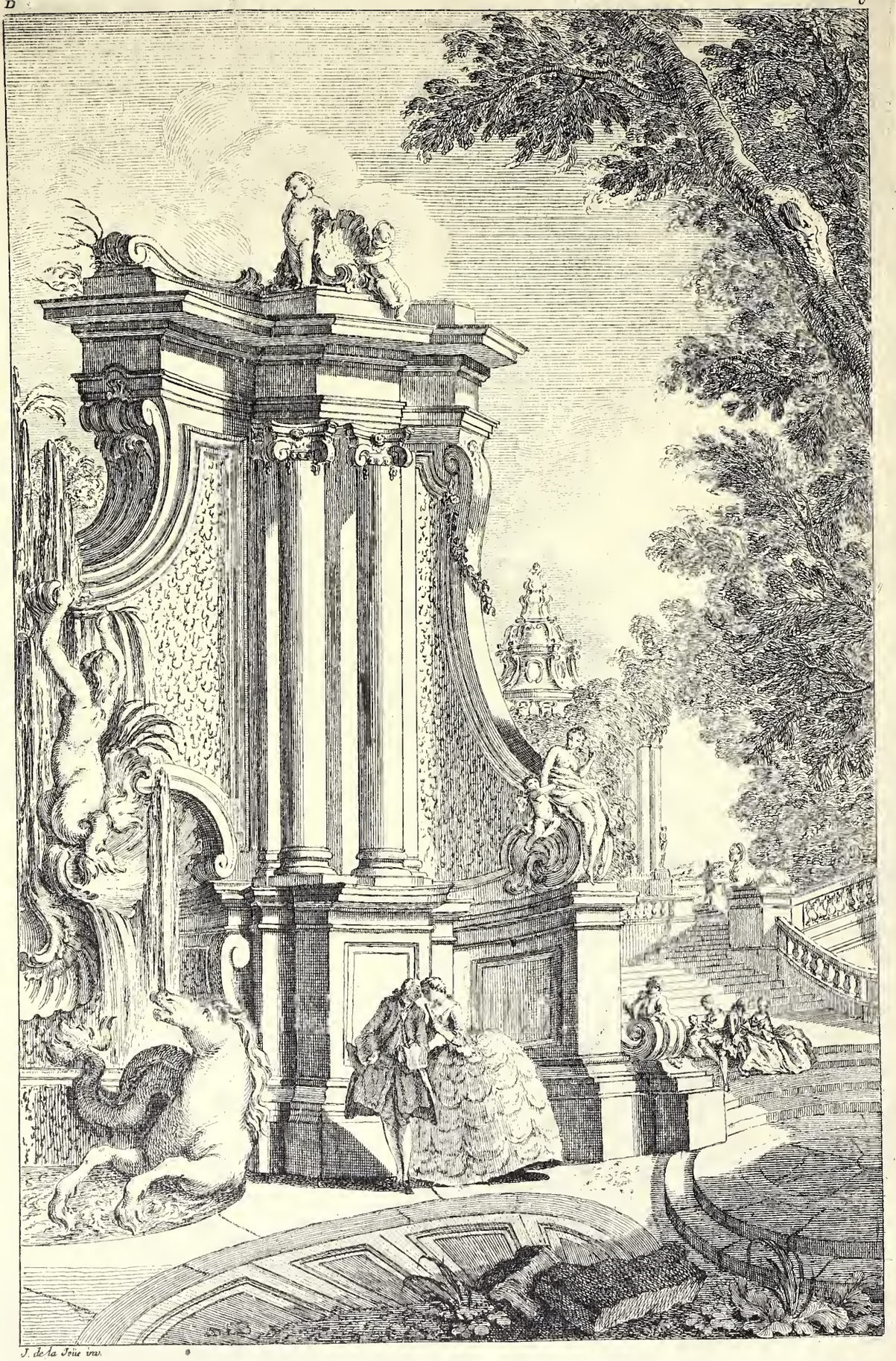
P. Aveline Sculp.

J de la Joue in *Avec privil du Roi* *Huquier Sculp. et ex.*

J. de la Joue in.

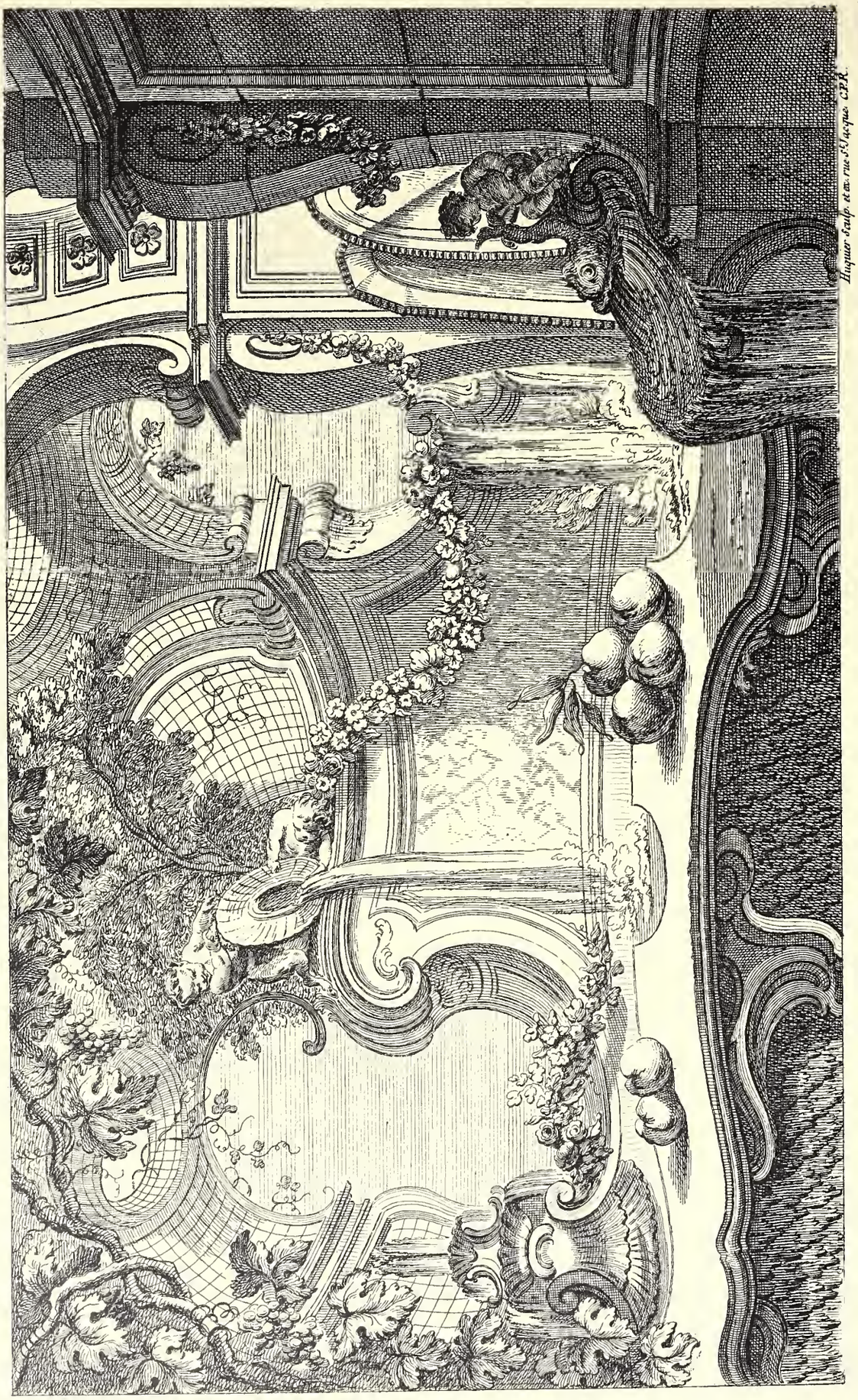
Huquier sculp. et ex.

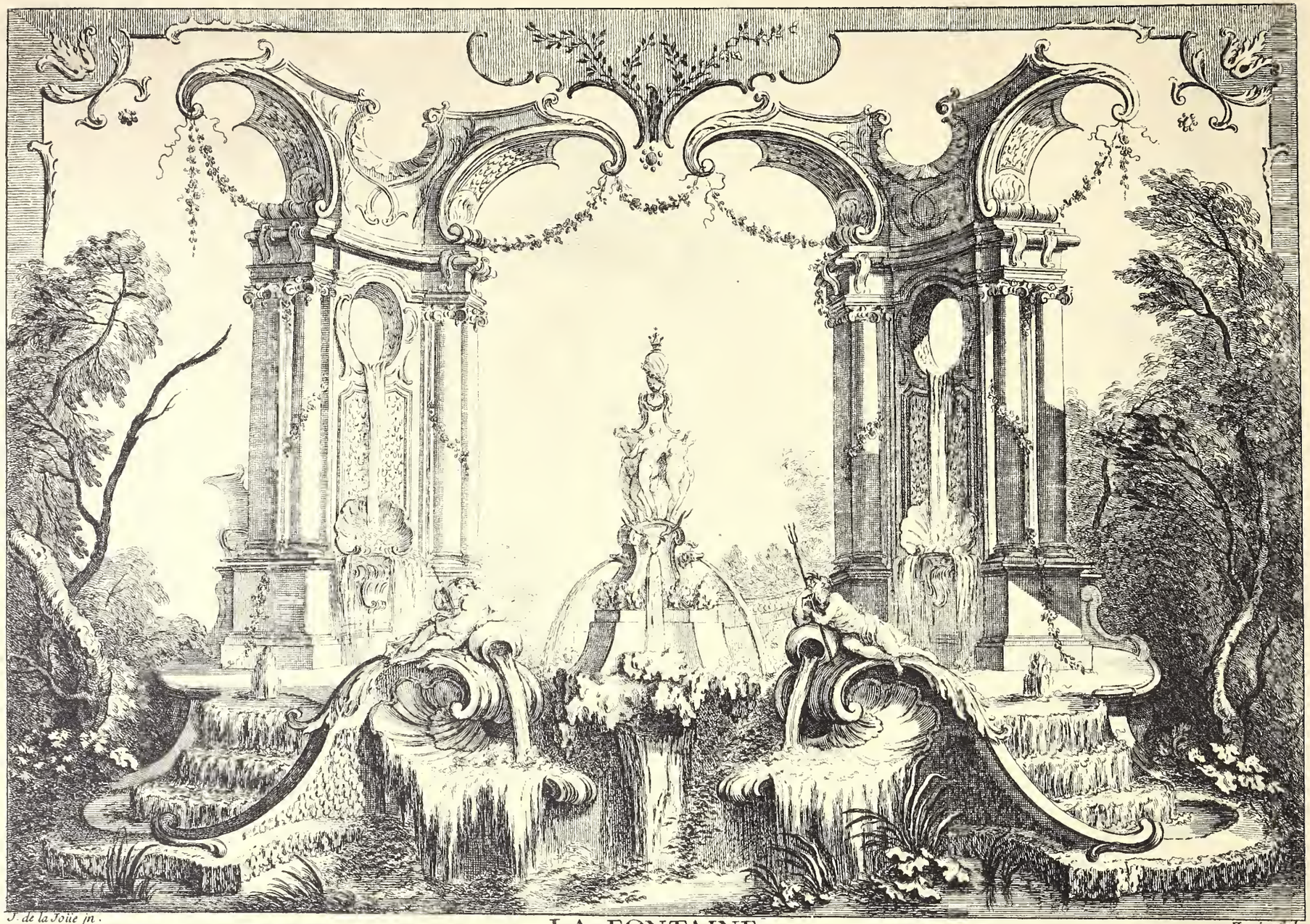
Avec Privilege du Roi



J. de la Joüe inv.

B
9
J. de la Joüe inv.
Huquier Sculp. et ex. rue S. Jacq. C.E.R.


Huquier Sculp. et ex. rue St Jacque. C.P.R.



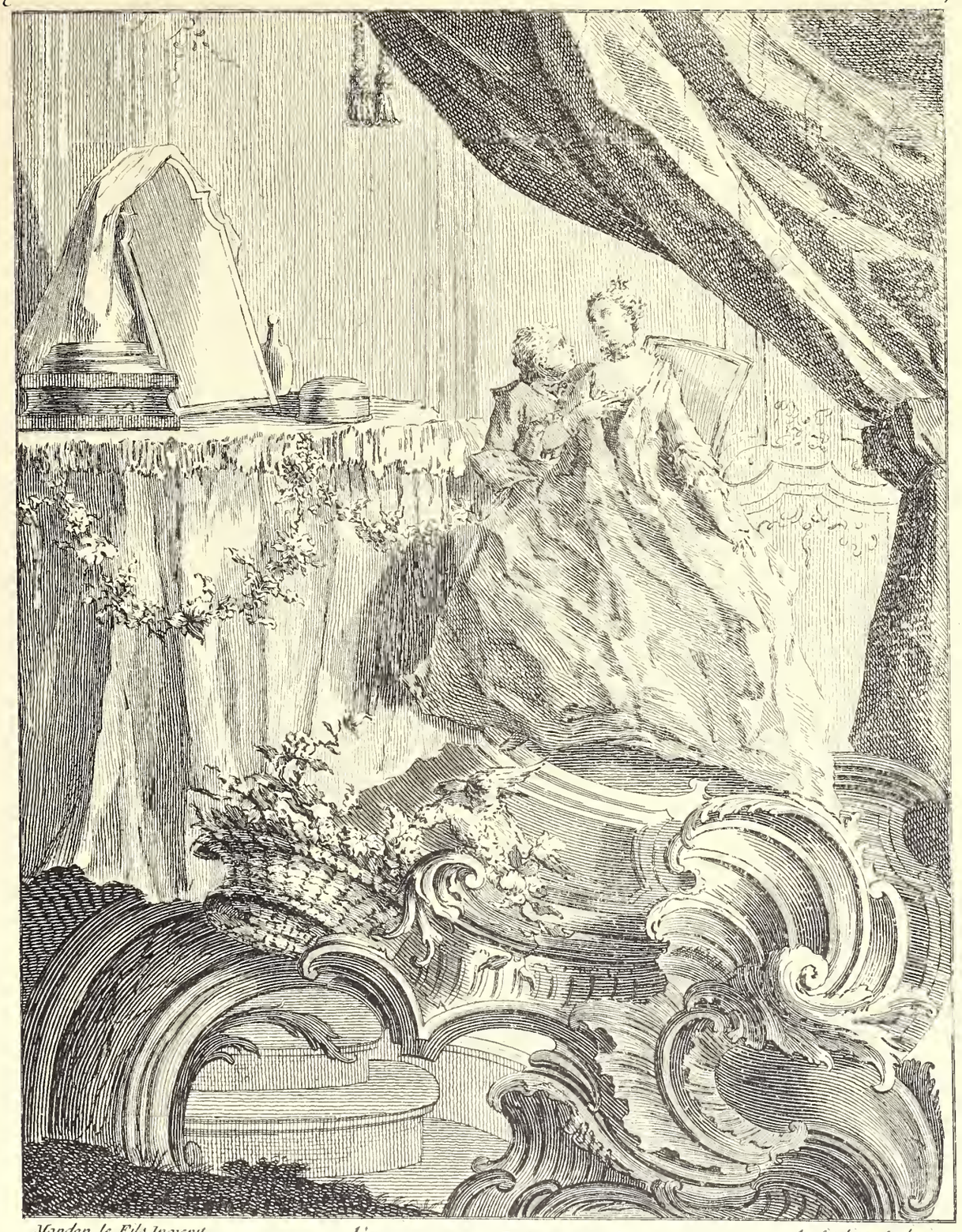
J. de la Joüe jn.

LA FONTAINE.

Huquier Sculp.

Paris chez Huquier vis à vis le Grand Chatelet avec privilege du Roy.

L'Amant Fidel.



Mondon le Fils Invent. — A. Aveline Sculpsit.

L'Heureux Moment.

Mondon le Fils Invenit

A. Aveline Sculpsit.

L'Amoureux Guerrier.

F

4

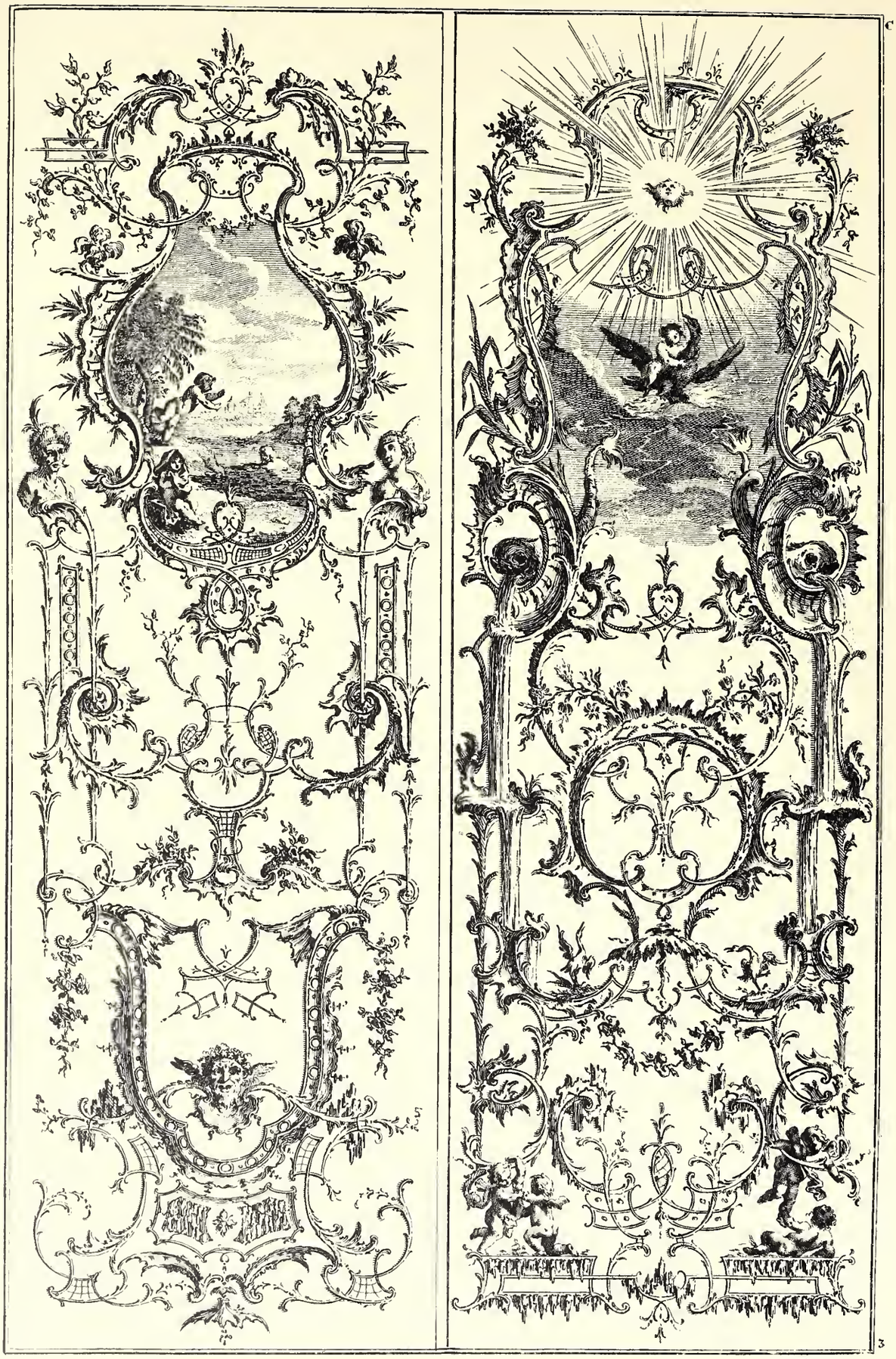
Mondon le fils In.

A. Aveline Sculp.

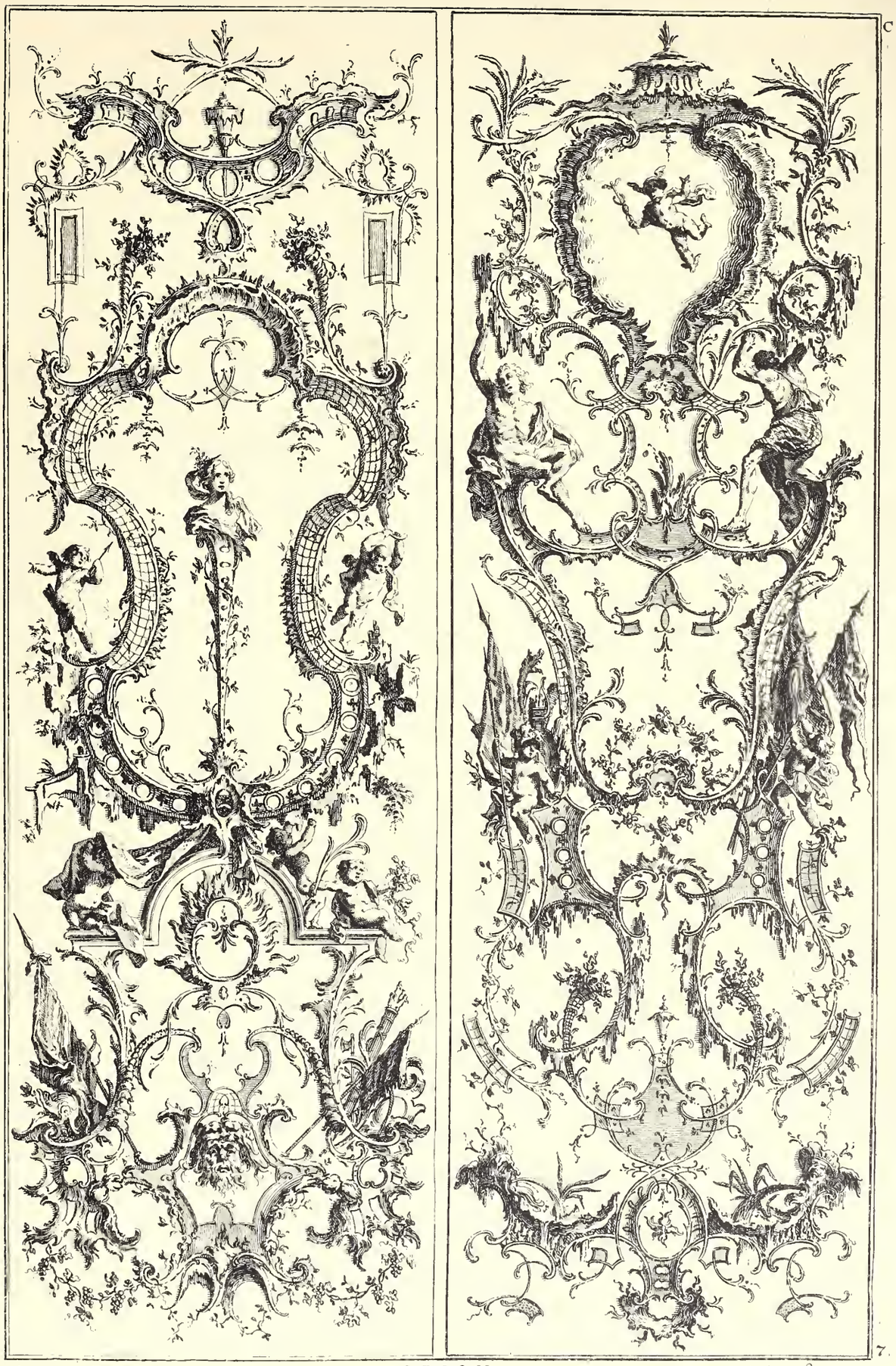
Les Tendres Accords.

A
4

A
6
Huquier Sculp et ex à Paris rue des Mathurins C.P.R
Peyrotte jn

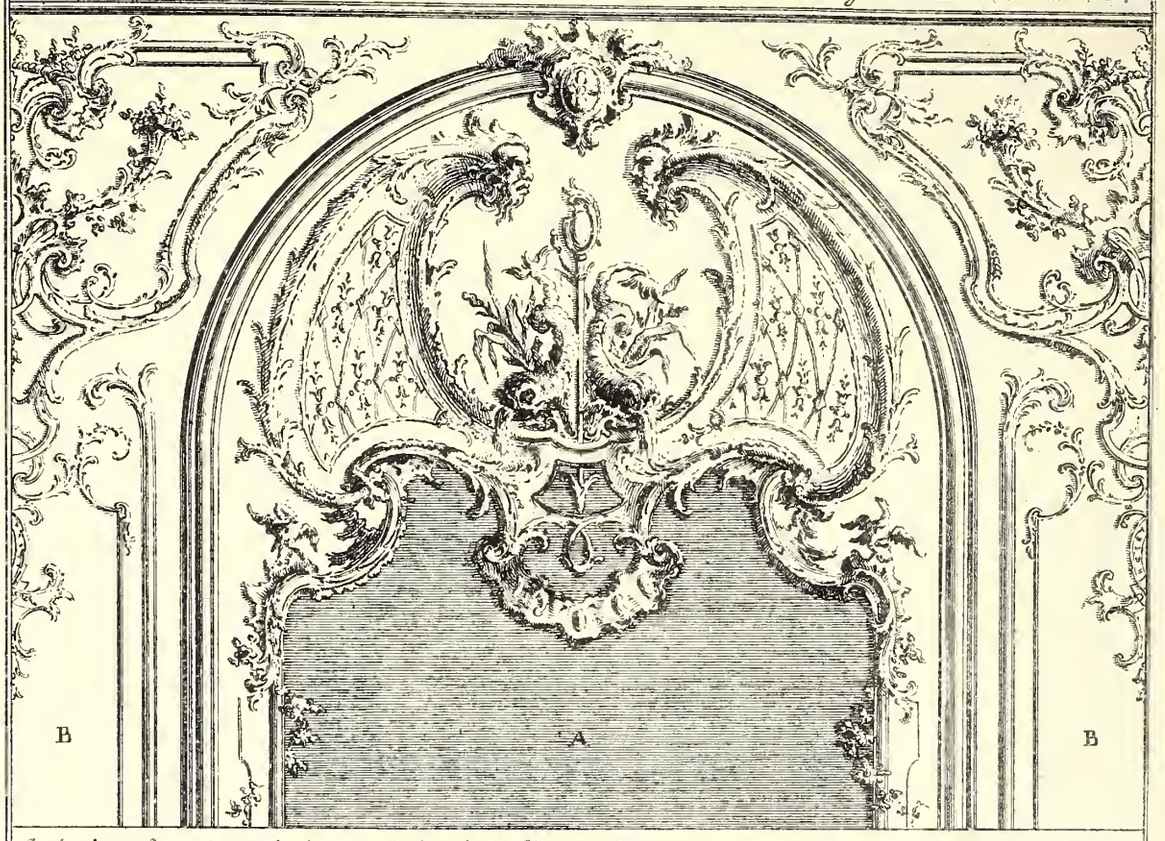


inventé par F. de Cuvillés *C.P.S.C.M.* *gravé par C.A. de Lequillier*

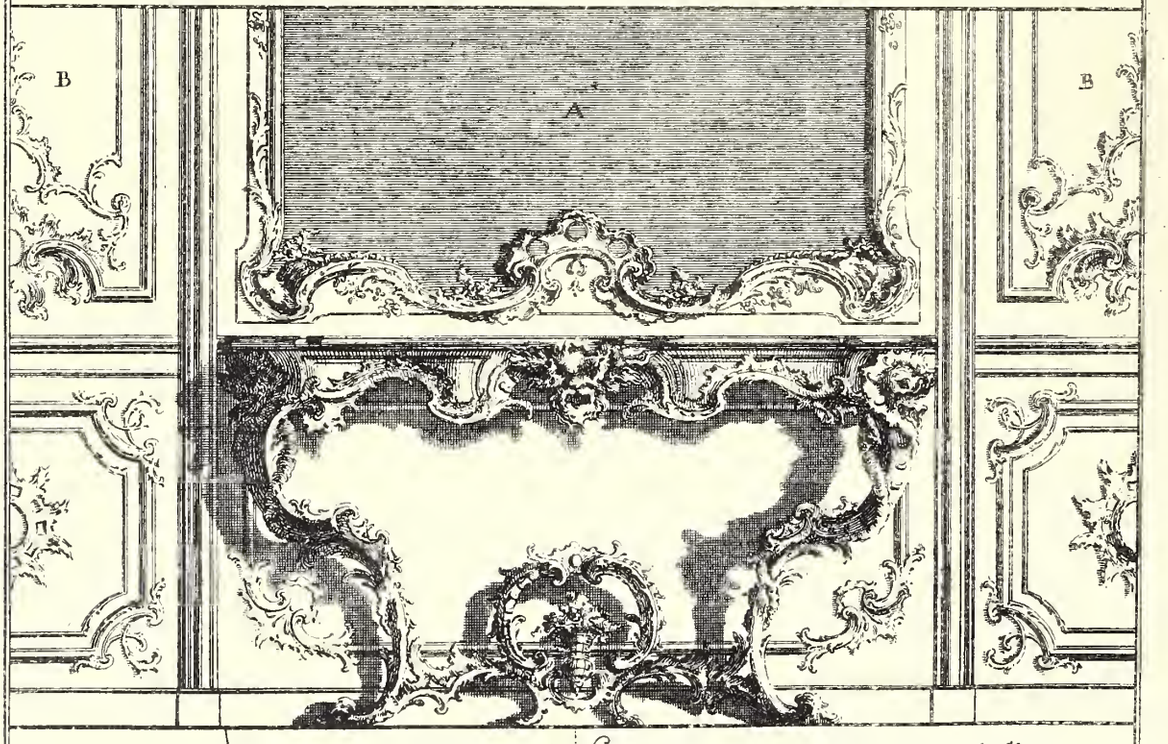


Inventé par F. de Cuvillies *C.P.S.C.M.* *gravé par C.A. de Lespilliez*

Dessein dún Trumeau de Glaces, àvec son Couronnement ; ét audessous, une grande Table de marbre. L



Ce dessein ne fait voir que le haut, ét le bas de la Glace, on luij donneroit une hauteur proportionnée a sa largeur.



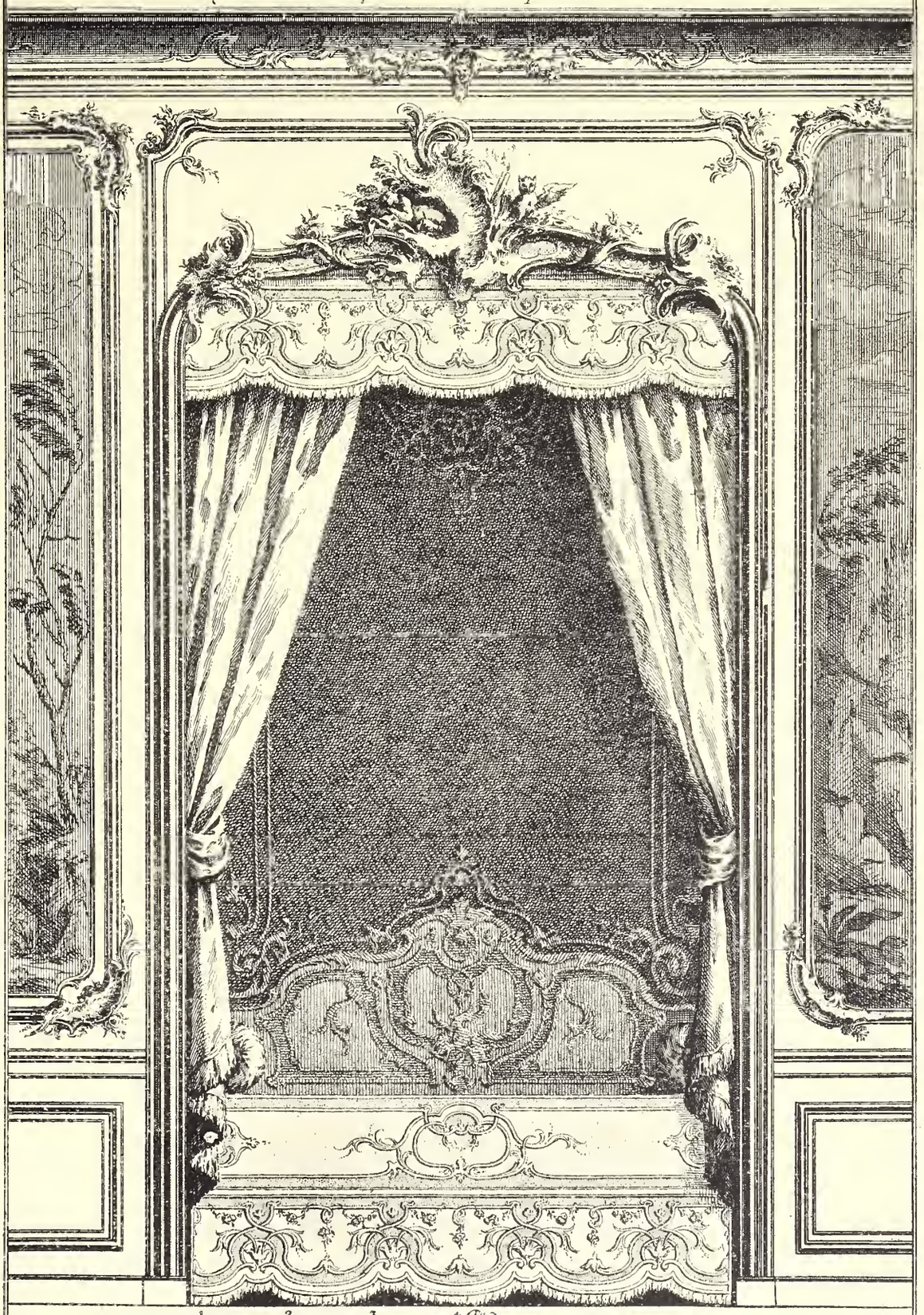
Plan de la Tablette de marbre, quón pourvit faire plus large.

On peut supposer une suitte de trumeaux de Glaces, pareils a celuij marqué A. les Pilastres B. dont on ne voit que la moitié, seroient repetez entre Chacuns des dits Trumeaux.

4.

Inventé par F. de Cuvillié. C.P.S C.M. *gravé par C.A. de Lespilliez.*

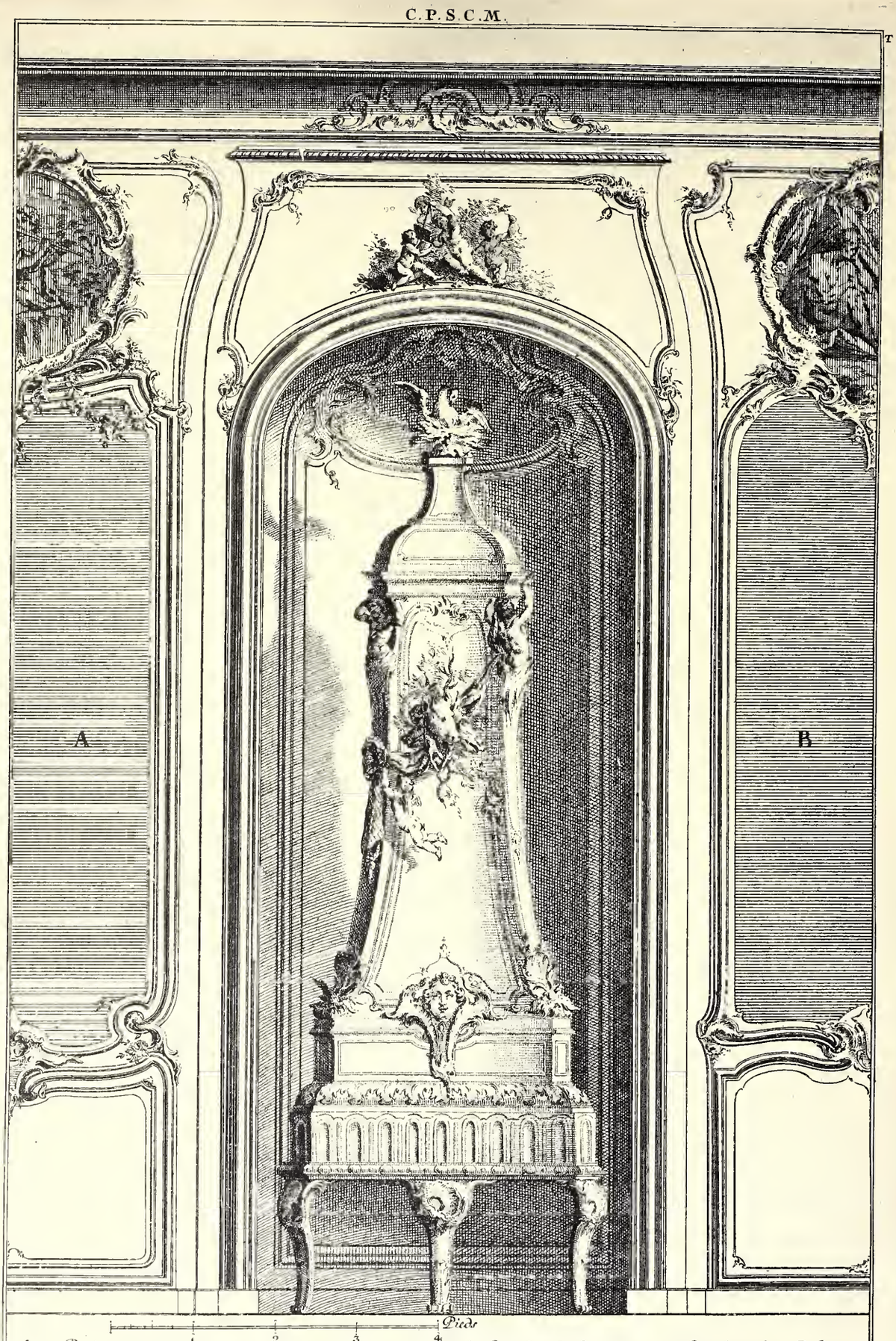
Livre de decorations de Lambris inventées par F. de Cuvilliés premier Architecte de S.A.E. de Baviere.



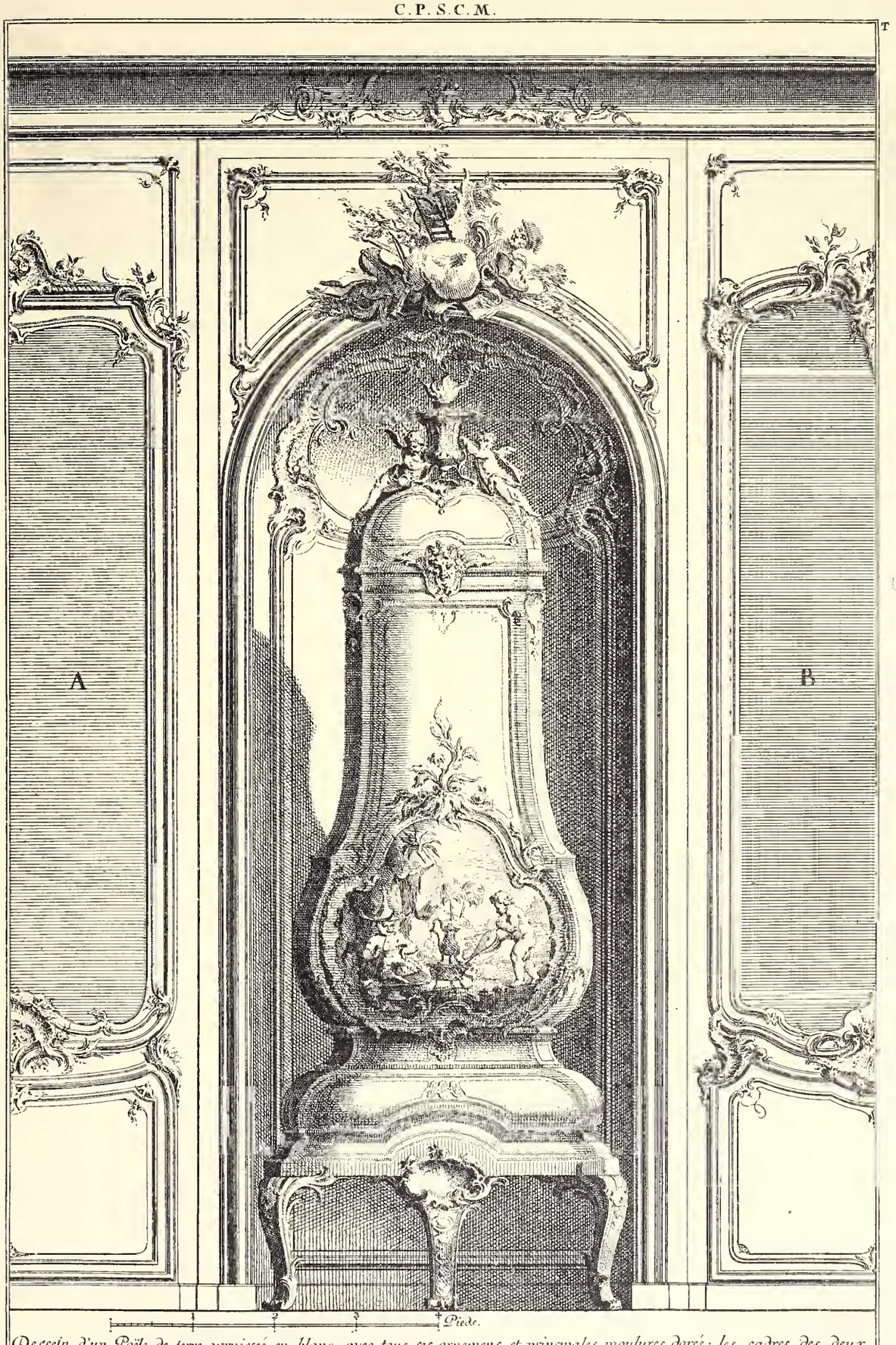
Lit en niche, aux côtés duquel sont deux Pieces de tapisserie encadrées dans des bordures-decorées différemment.

Se vend à Paris chez le Sr. Poilly rüe S. Jacques à l'Image S. Benoît, avec privilege du Roi, & chez l'Autheur.

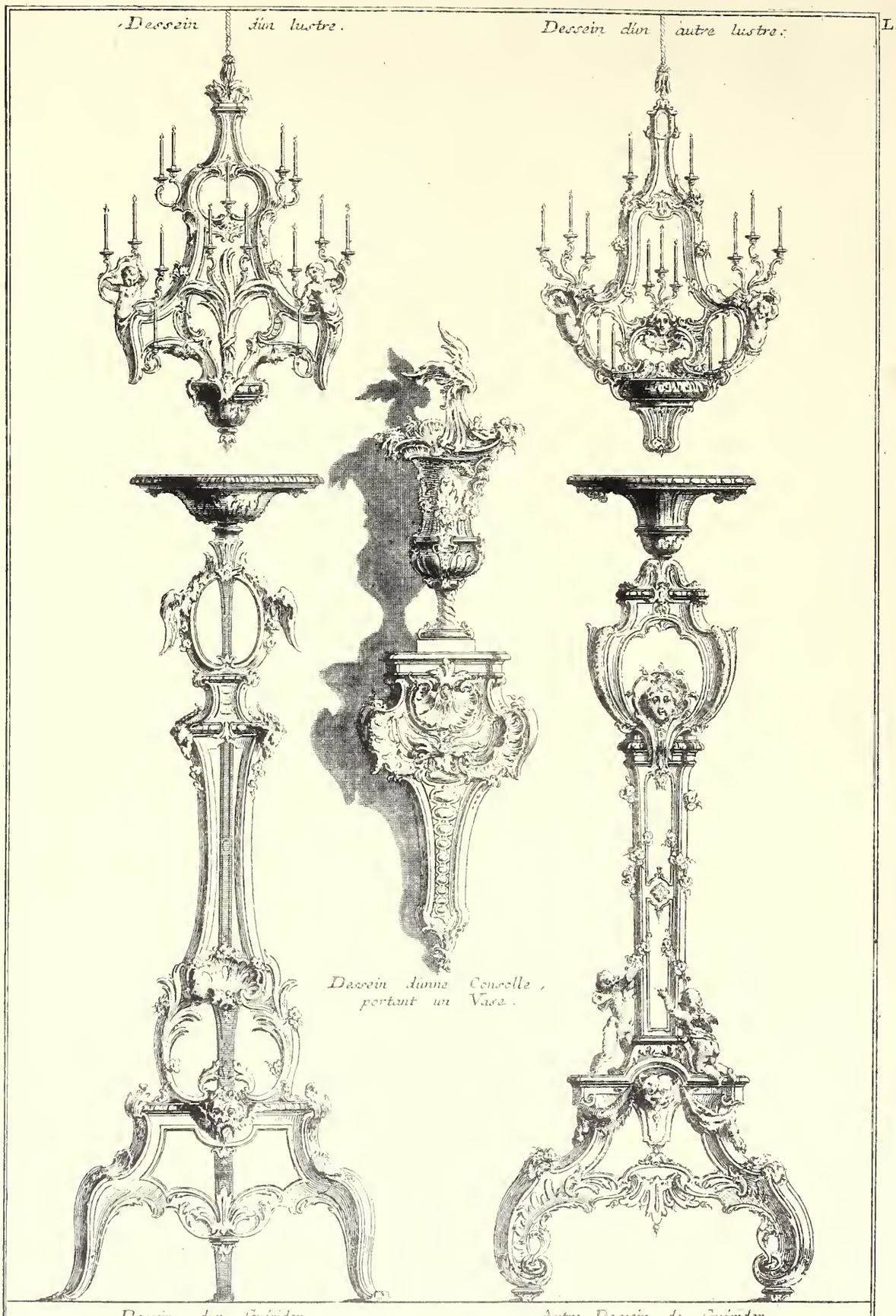
Gravé par C.A. de Lespilliez.



Autre Poële avec tous ses ornemens et principales moulures dorés. Les cadres des deux trumeaux de glaces **A.** *et* **B.** *dont on ne voit que la moitié, sont variés différemment, et ont chacun un tableau audessus.*



Dessein d'un Poële de terre vernissée en blanc, avec tous ses ornemens, et principales moulures dorés; les cadres des deux Trumeaux de glaces **A.** *et* **B.** *dont on ne voit que la moitié, sont variés différemment.*



Dessein d'un lustre.

Dessein d'un autre lustre.

Dessein d'une Consolle, portant un Vase.

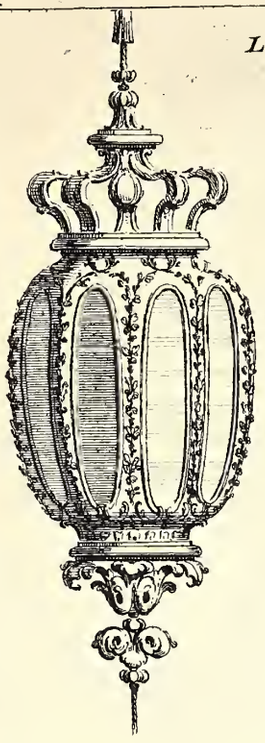
Dessein d'un Guéridon.

Autre Dessein de Guéridon.

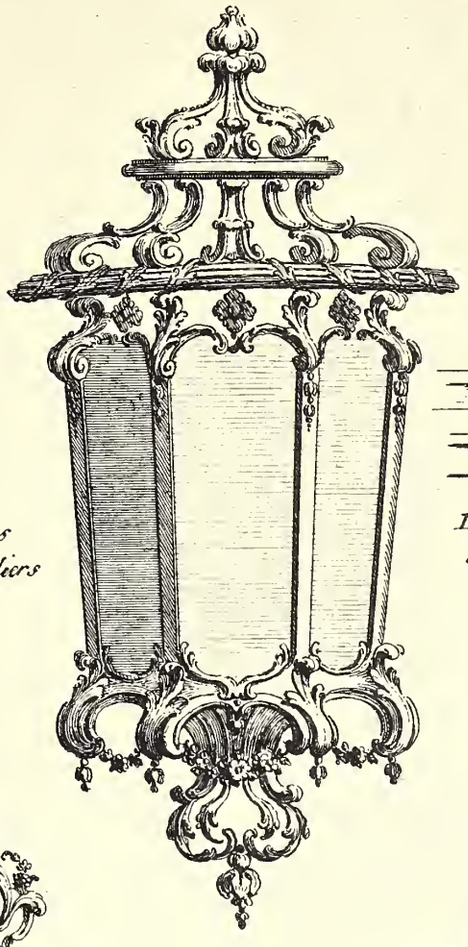
Inventé par F. de Cuvillies. C.P.S.C.M. gravé par C.A. de Lespilliez

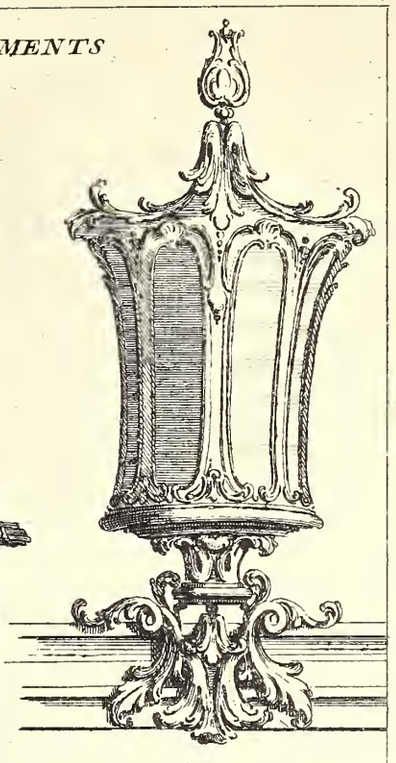
LIVRE DE DIFFERENTS FRAGMENTS
a l'usage de la Serrurerie.

Inventée et Gravée par Huquier

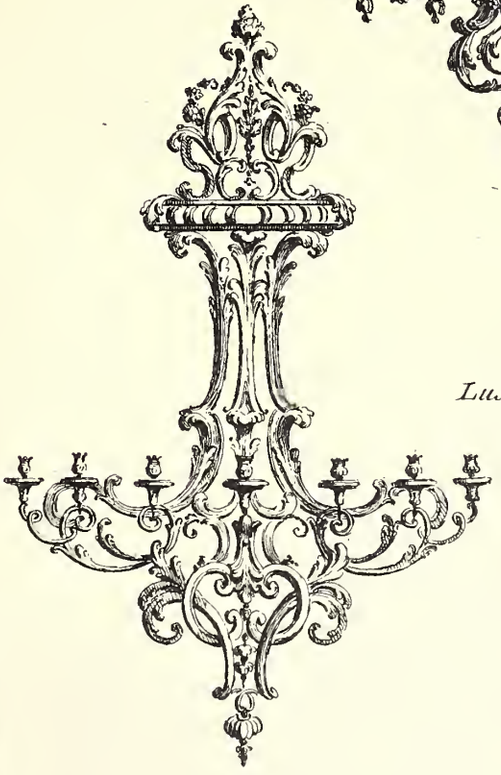


Lanternes pendandes pour les grands Escaliers

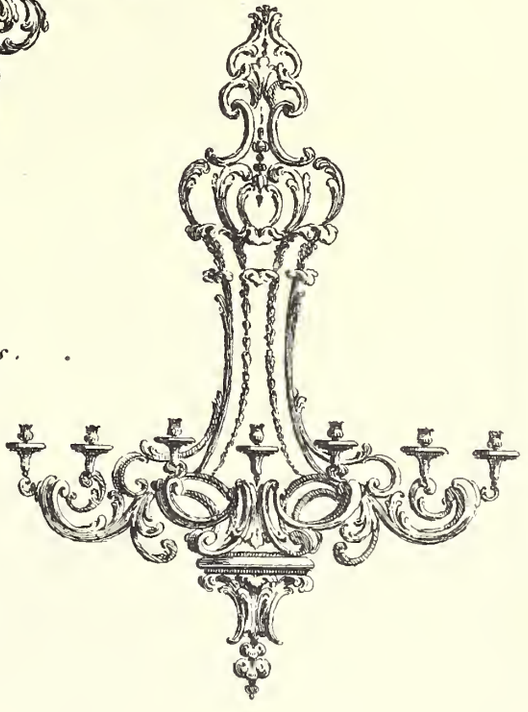




Lanterne pour les grands escaliers acroches a une Corniche .



Lustres .

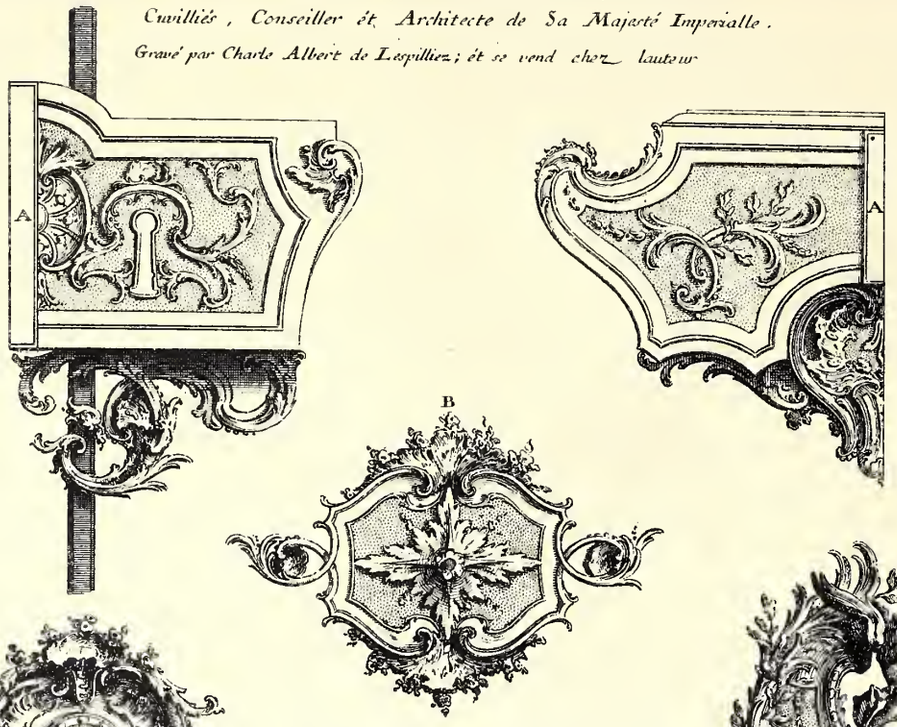


A Paris chés Huquier rue des Mathurins au coin de celle de Sorbonne C.P.R.

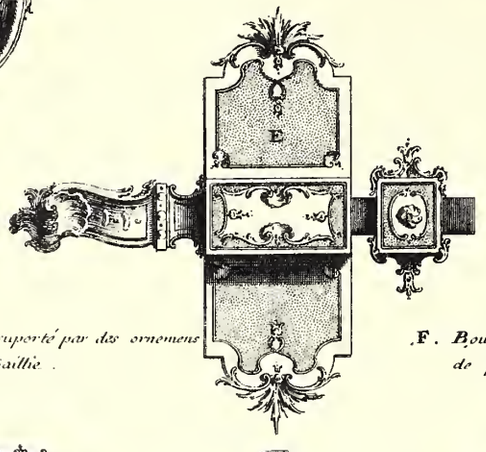
G

Livre de Serrurerie, Nouvellement Inventé, par François de Cuvilliés, Conseiller ét Architecte de Sa Majesté Imperialle.

Gravé par Charle Albert de Lespilliez; ét se vend chez lauteur

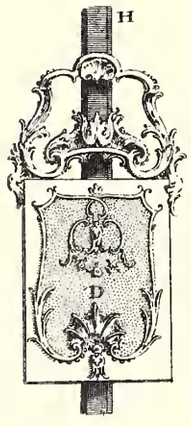


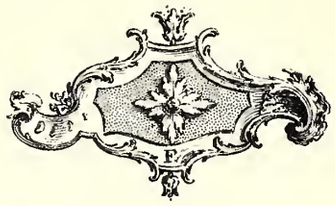
Divers dessins d'ornemens de Bronze, a Lusage de la ferrure pour les apartemens.



A. *Pantons de serrure suporté par des ornemens qui en rachetent la Saillie.*

F. *Bouton a olive pour les loquetons de portes*





B. *Platine de rosette pour recevoir le bouton.*
C. *Entrées de Serrure de dessein varié*
D. *Platine qui renferme le bas dun verou a bascule.*
E. *Targette a lusage des portes a placard ou des grandes croisées*

G. *Conduit pour recevoir les tringles des serrures a bascule.*
H. *Tringles qui dun seul tour de clef fait ouvrir, ou fermer les verous dans leurs gache ou platine*

Echelle de quatre pouces.

Se vend aussi a Paris chez le Sr. Poilly ruë St. Iacque a limage St. Benoit Avec Privilege du Roy.

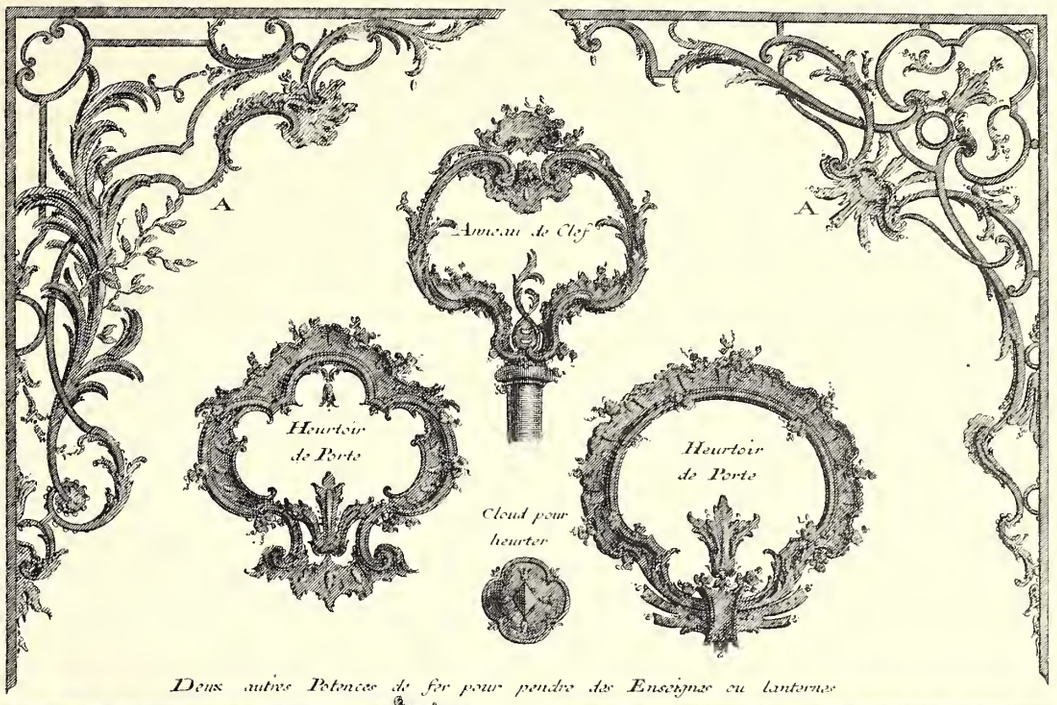
1.

C.P.S.C.M.

DIVERSES PIECES D'OUVRAGES DE SERRURERIE

L'échelle ne sert que pour les Six Pieces marquées A. et non pour les Autres qui n'y ont pas Raport.

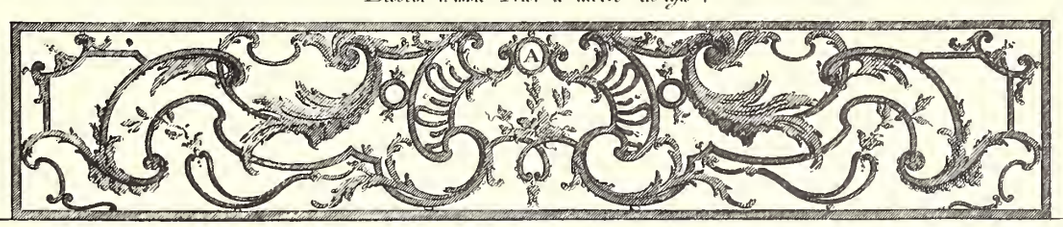
Deux Potences de fer, pour pendre des Enseignes, ou lanternes.

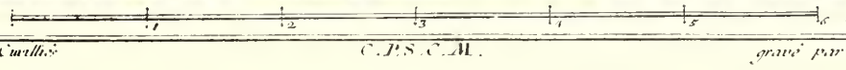


Deux autres Potences de fer pour pendre des Enseignes ou lanternes

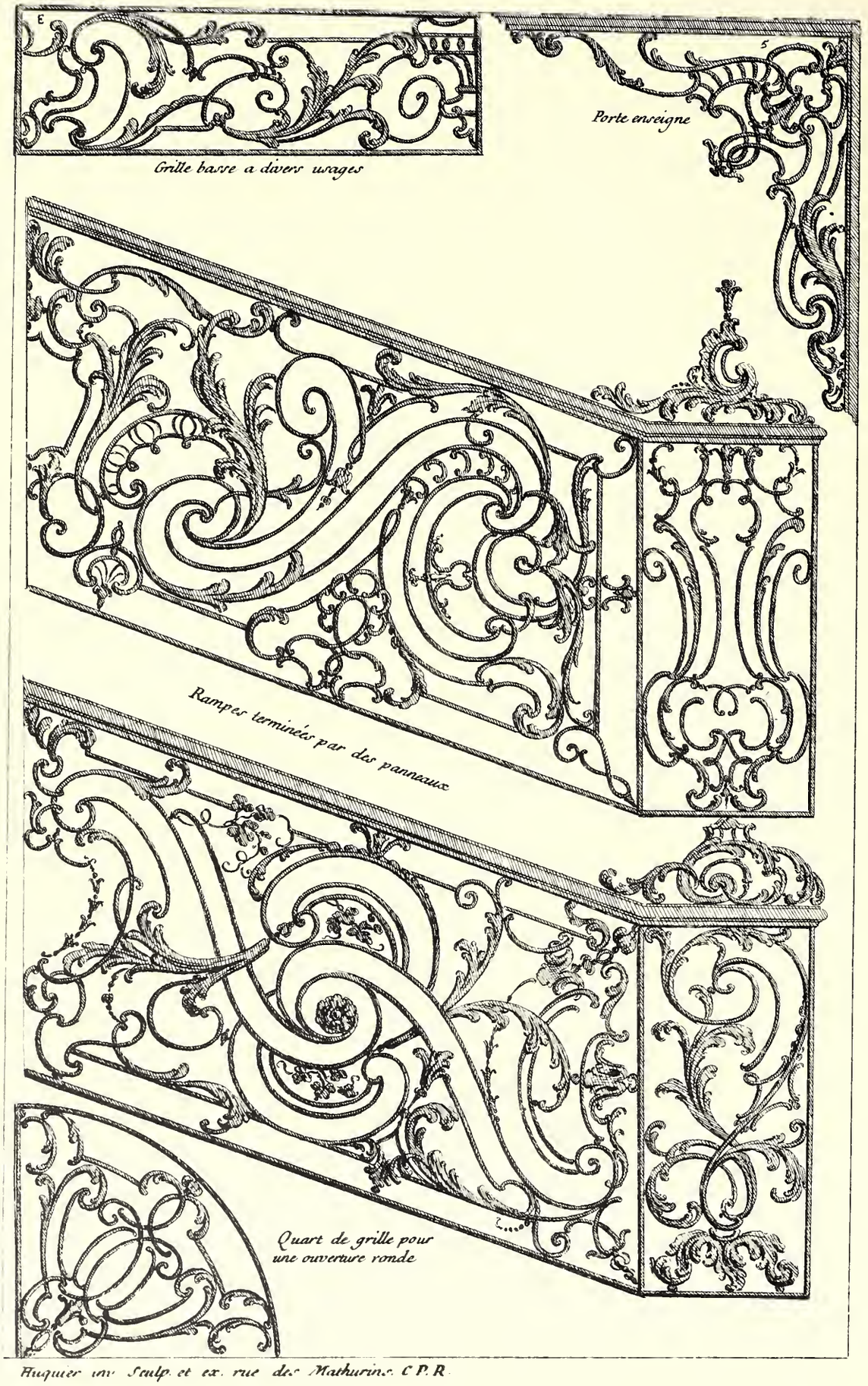
Grille pour le dessus d'une Porte en plein Cintre, Large de six Pieds, ou pour une Porte Cochere, la supposant Large de neuf a dix Pieds.

Dessein d'une Frise a divers usages.





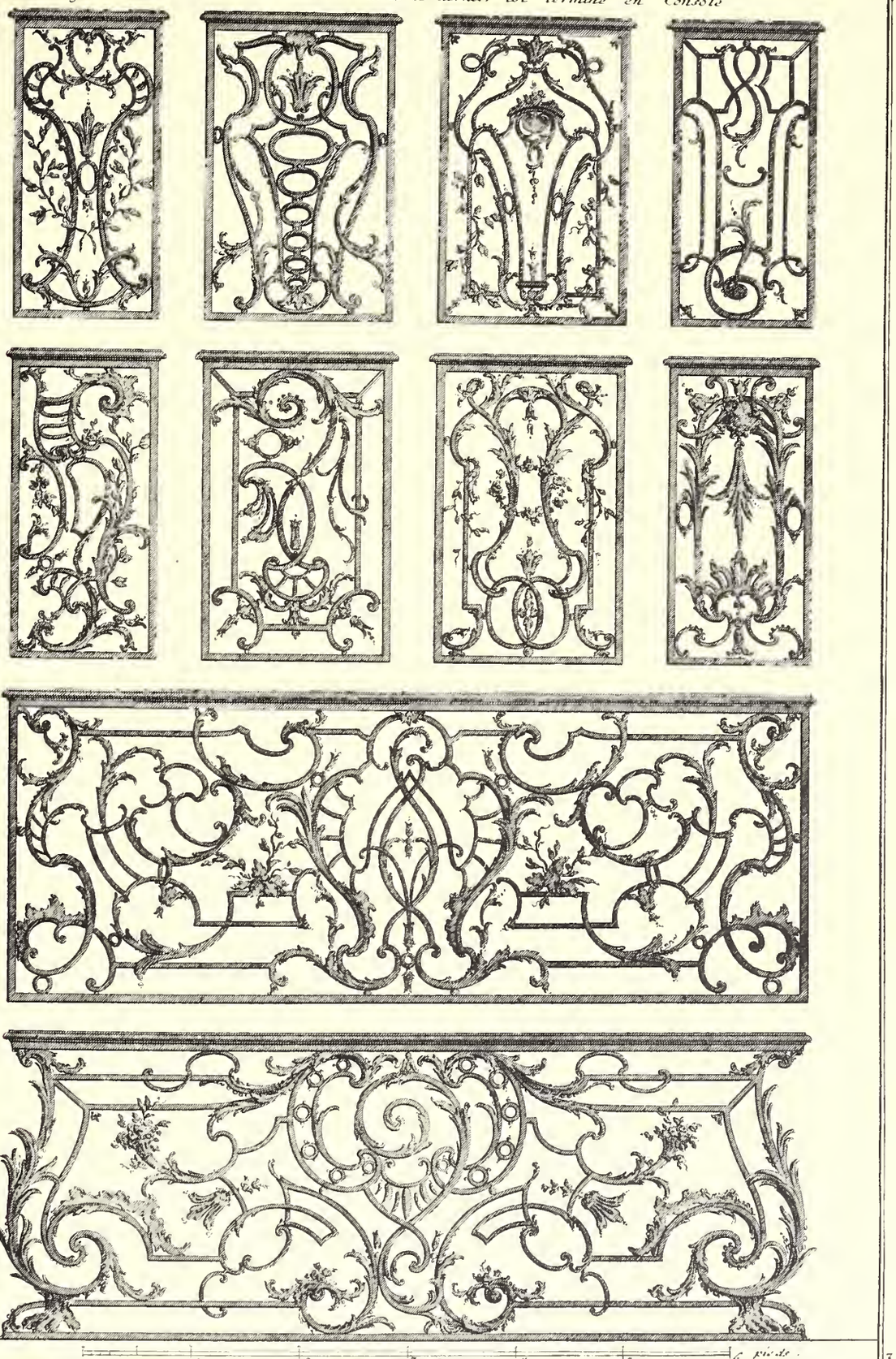
Inventé par F. de Cuvillié C.P.S.C.M. *gravé par C.A. de Lespilliez*



Huquier inv. Sculp. et ex. rue des Mathurins. C.P.R.

DIVERSES PIECES D'OUVRAGES DE SERRURERIE

Consistans en huit diferents dessins de Pilastres Regulieres, et jrregulieres, joint a deux dessins de Balcons dont le dernier est terminé en Console



Inventé par F. de Cuvilliés *C.P.S.C.M.* *gravé par C.A. de Lespilliez*

8
huquier in Sculp et ex. C.P.R. A Paris rue St Jacques.

11
Huquier in Sculp et ex C.P.R.

Quatriéme Partie.

Chapitre Premier.

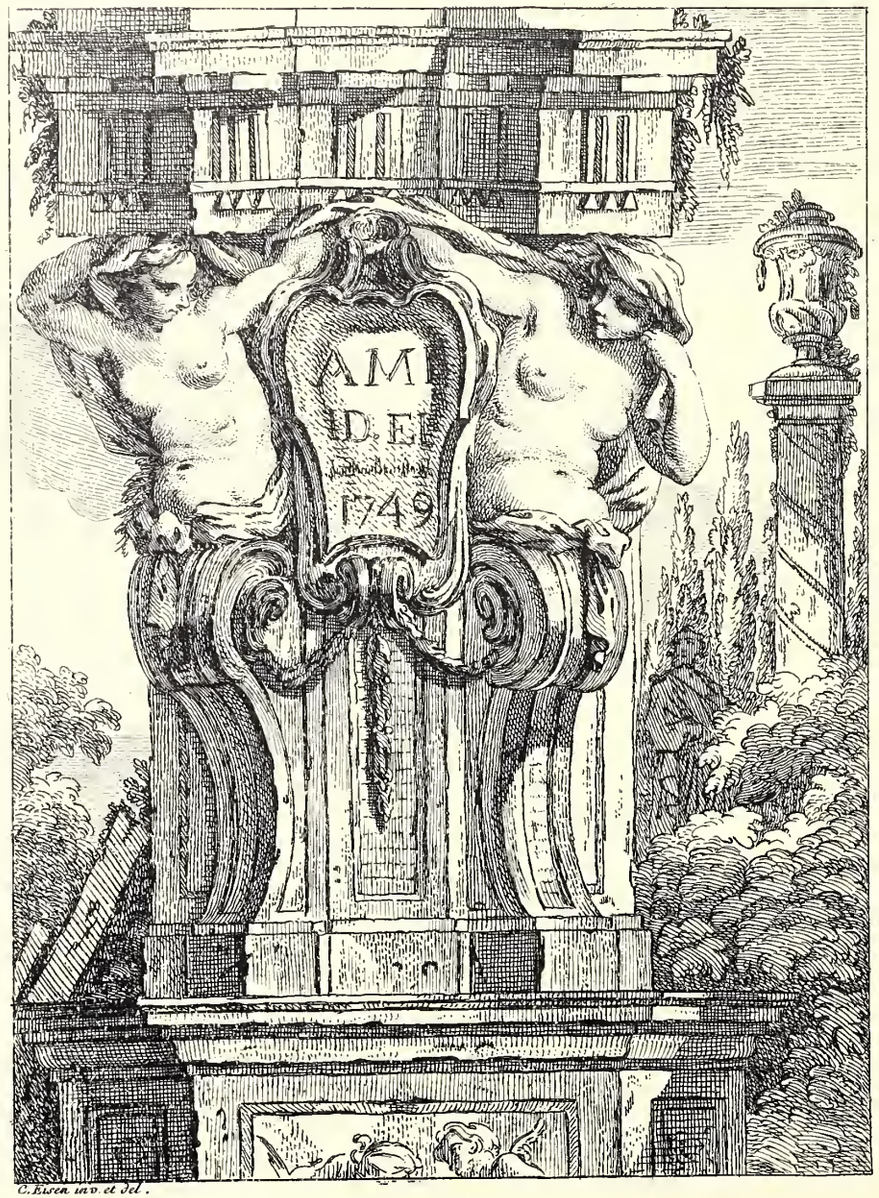
Des Droits du Goût.

Ne faut il rien donner au choix libre de l'architecte, ni aux idées neuves qu'enfantent son Goût, et l'amour de la varieté si nécessaire pour plaire dans tous les arts? Le Génie peut il souffrir des entraves, et d'etre enfermé dans la prison des régles? ne seroit ce pas étouffer son beau feu que de mettre des bornes à la Sphére de son activité?

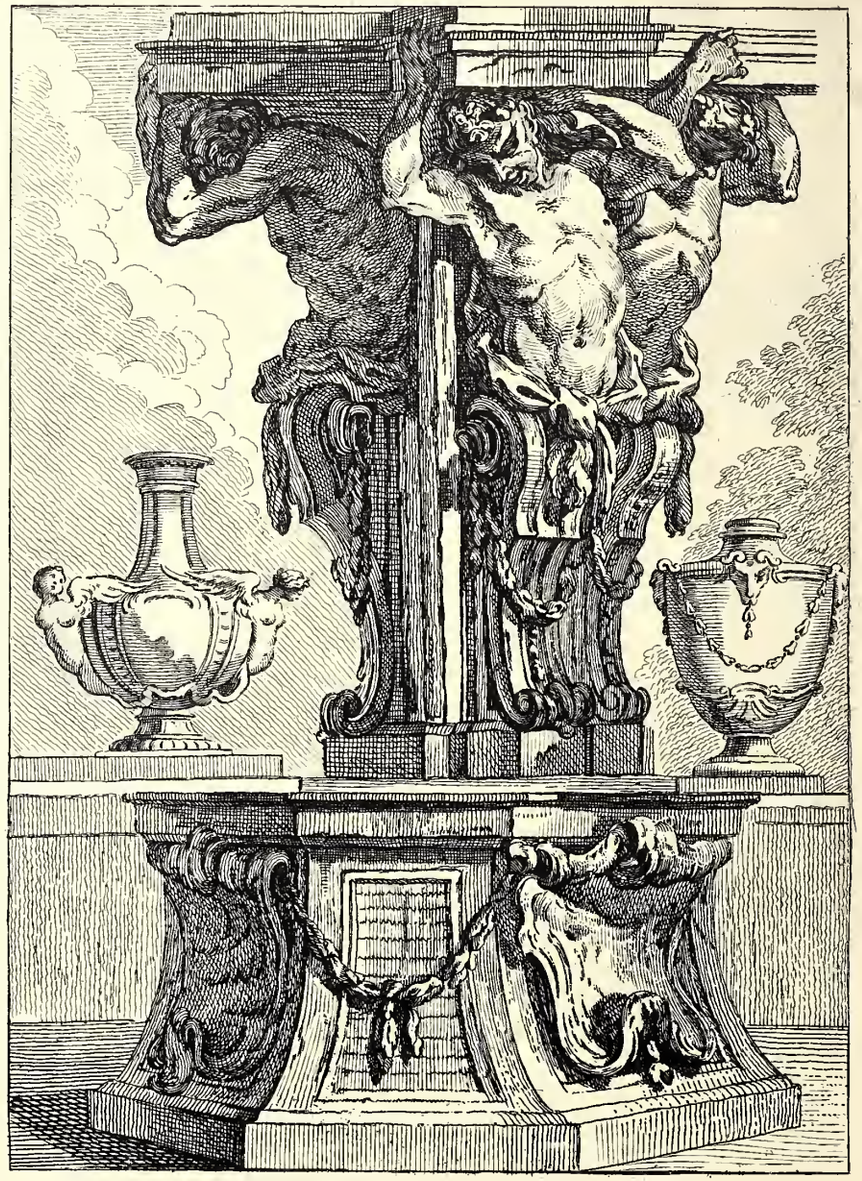
Traité du Beau essentiel dans les Arts, Appliqué particuliérement à l'Architecture.

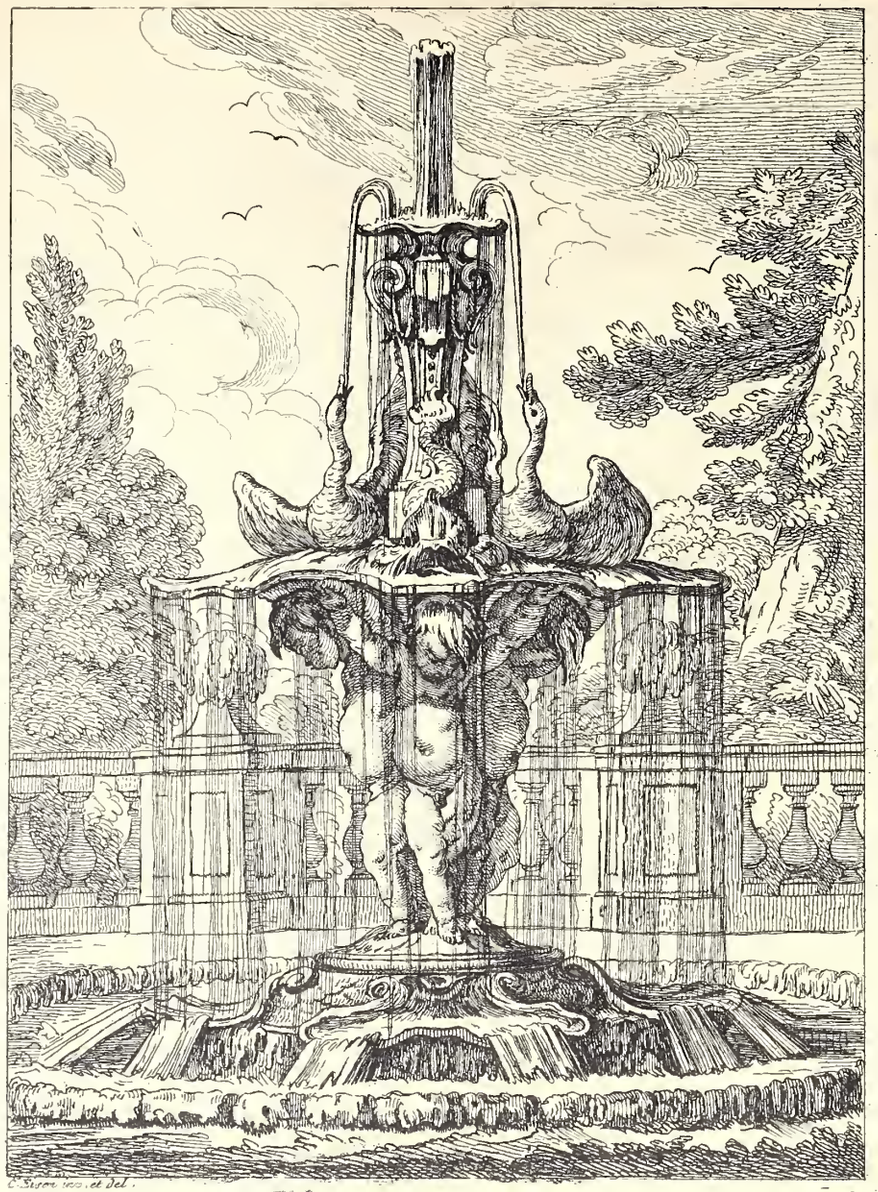
Chapitre Premier
Des Ordres d'Architecture.

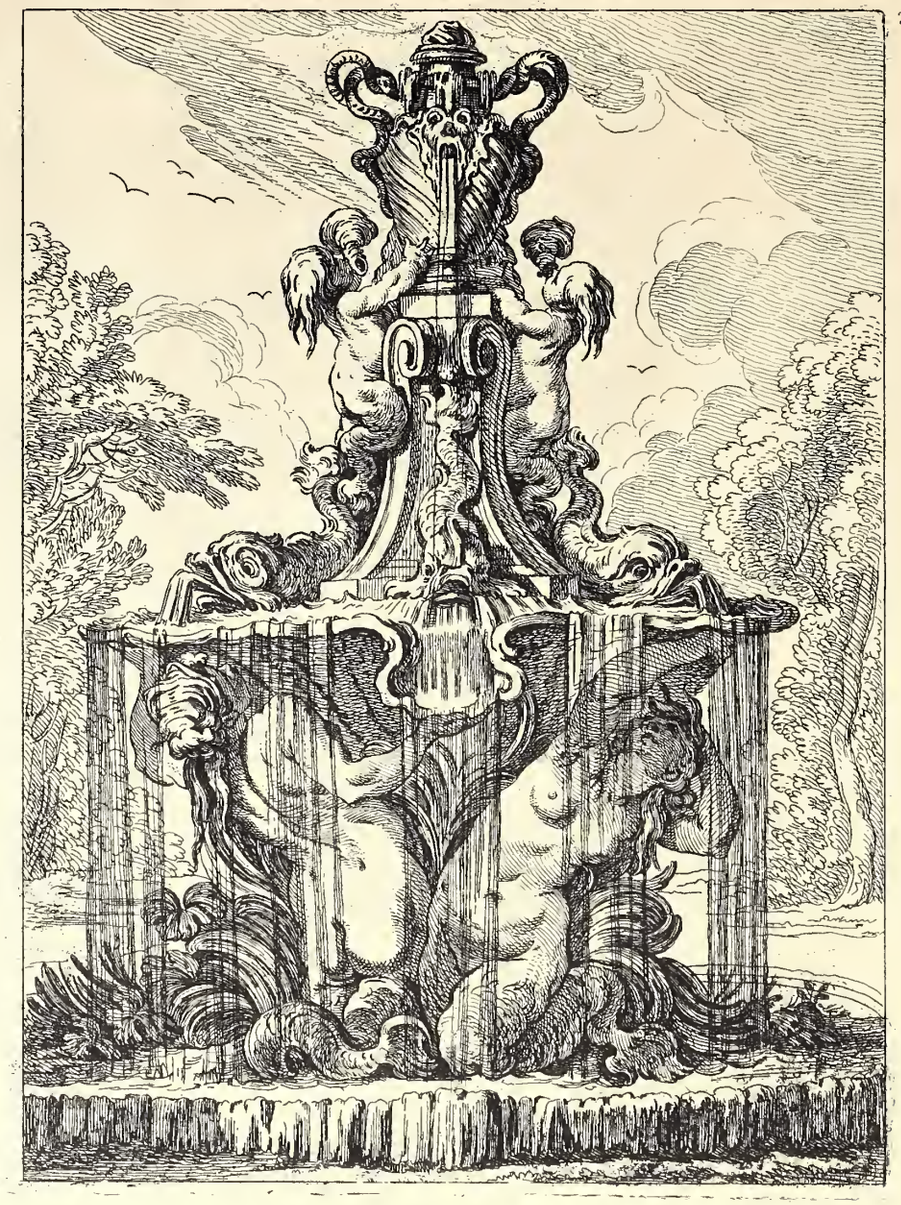
Le mot d'Ordre signifie dans ce grand Art, un assemblage de différents Corps, qui étant proportionnels entre eux et au tout, flatent la vuë, de même que l'union de plusieurs sons harmoniques.



C. Eisen. inv. et del.

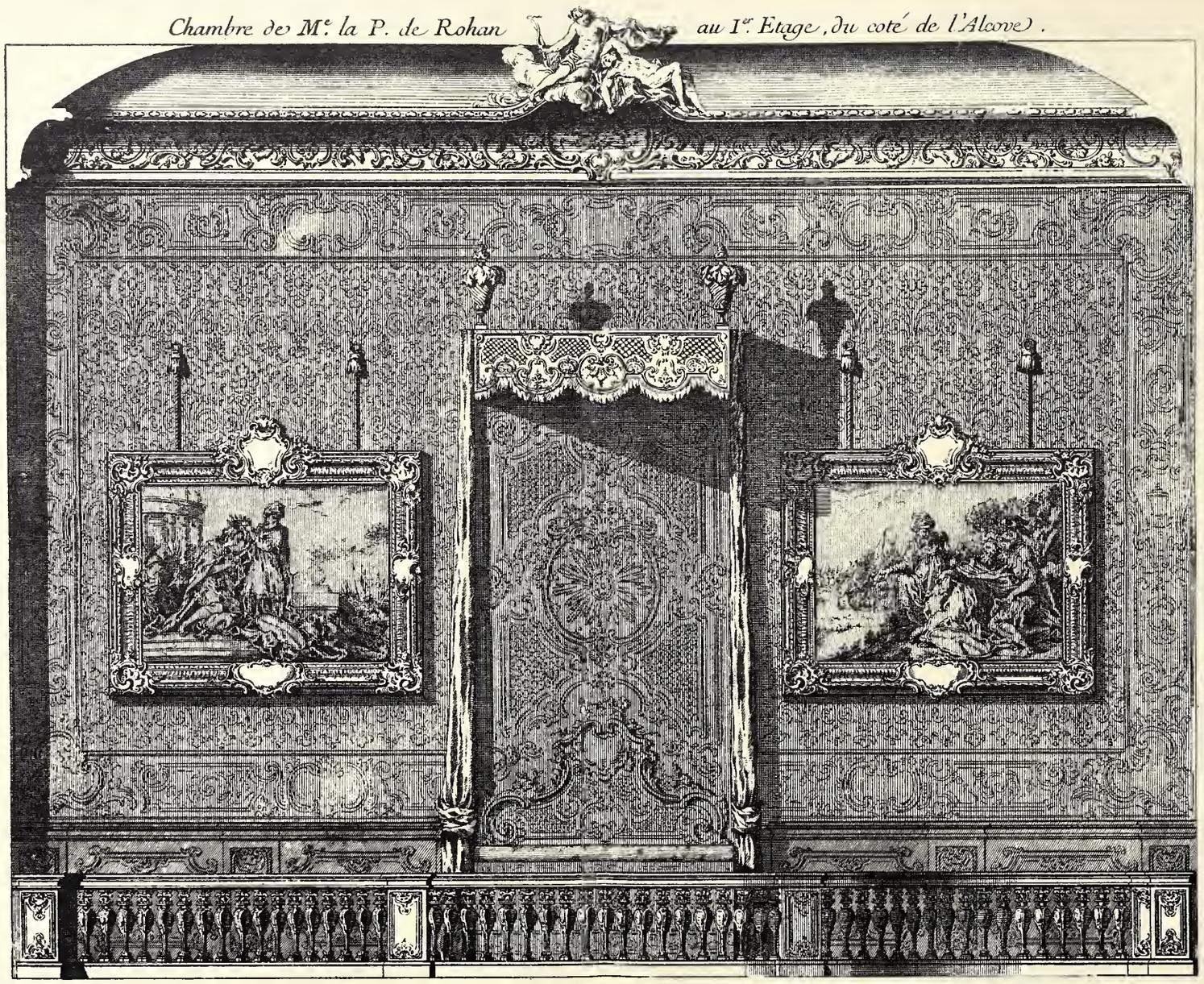






Pl. LXVII.

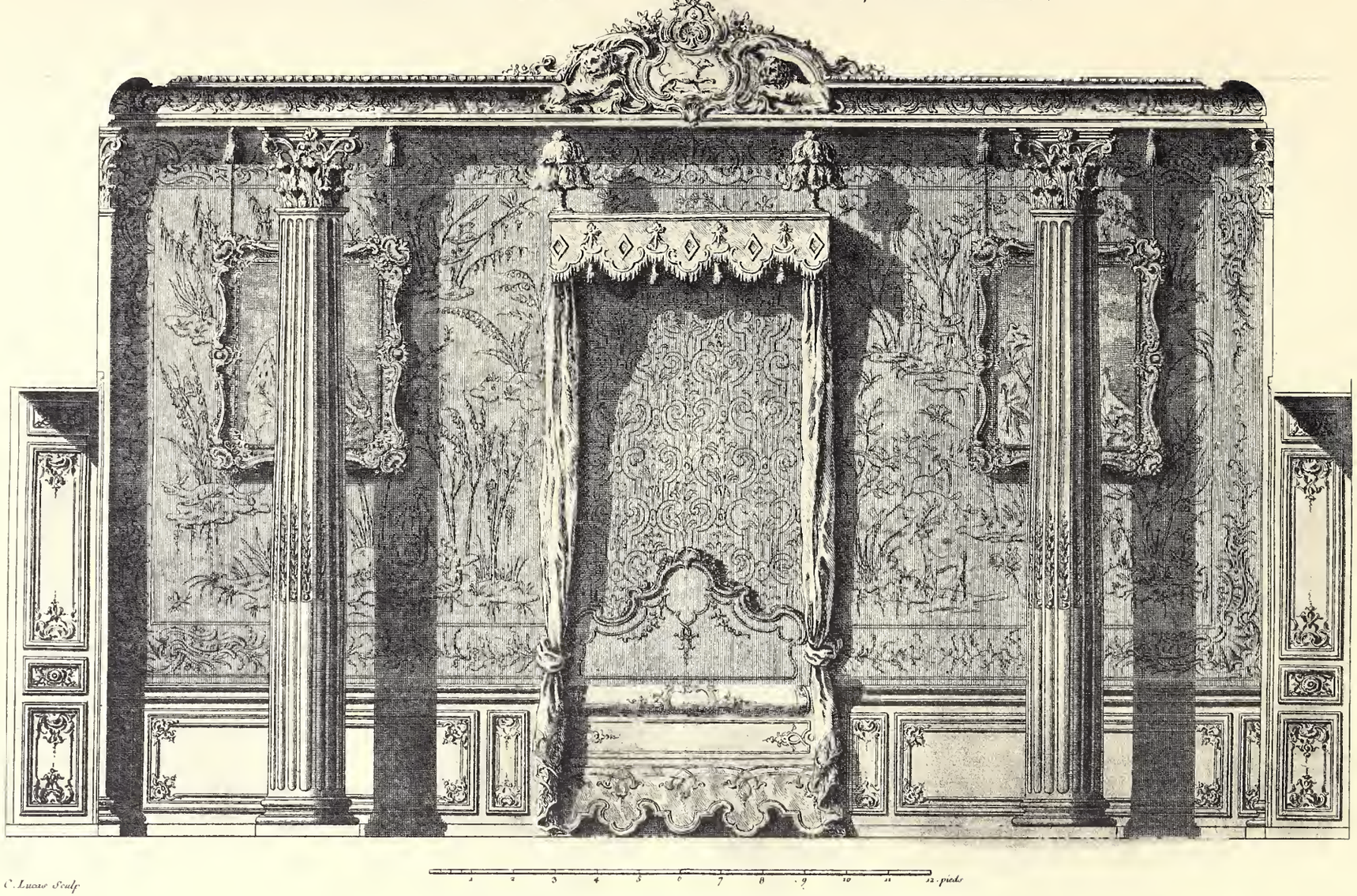
Chambre de Mr. la P. de Rohan au Ier. Etage, du coté de l'Alcove.



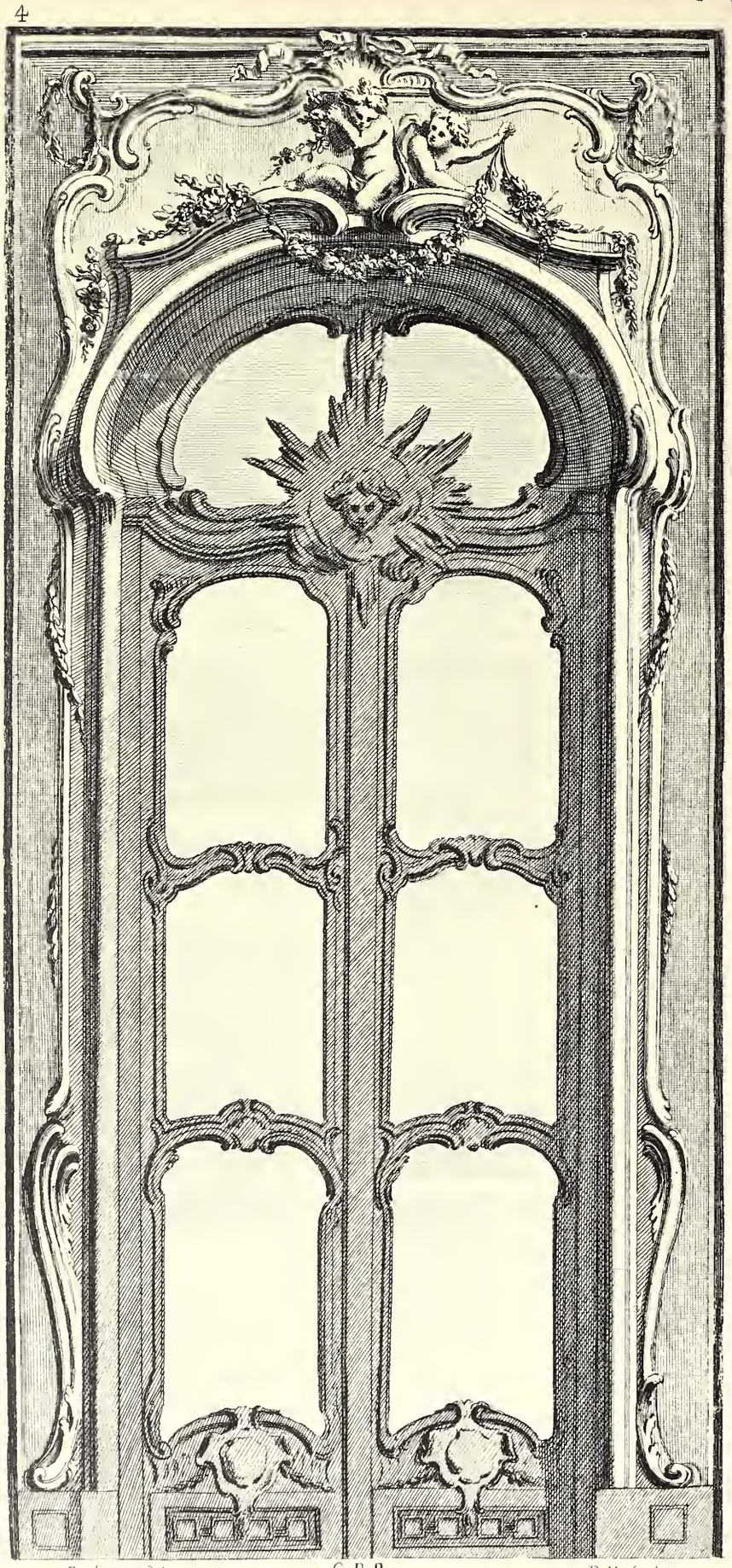
Babel Sculp.

P LXII

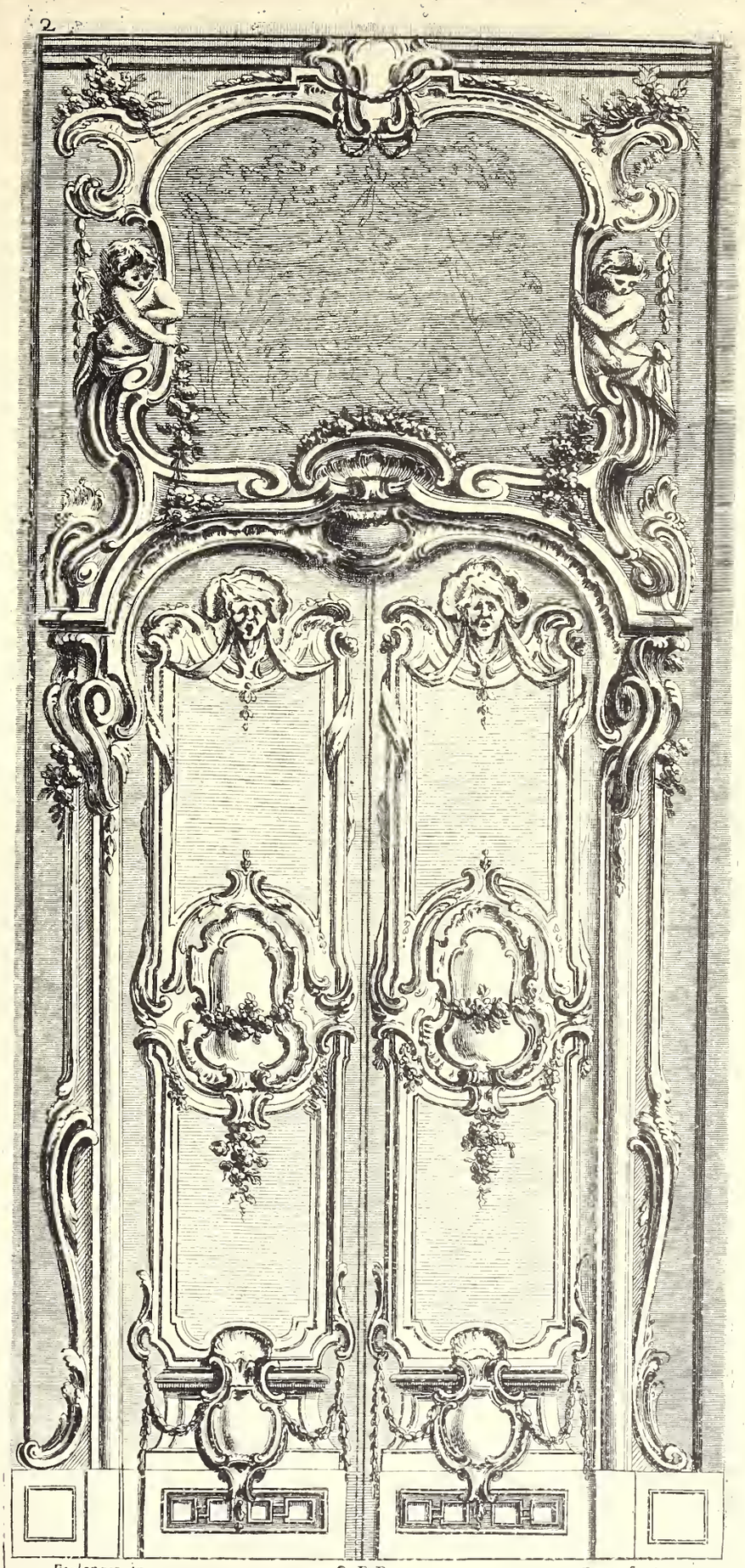
Chambre de M. le Prince de Rohan, coté de l'alcove.



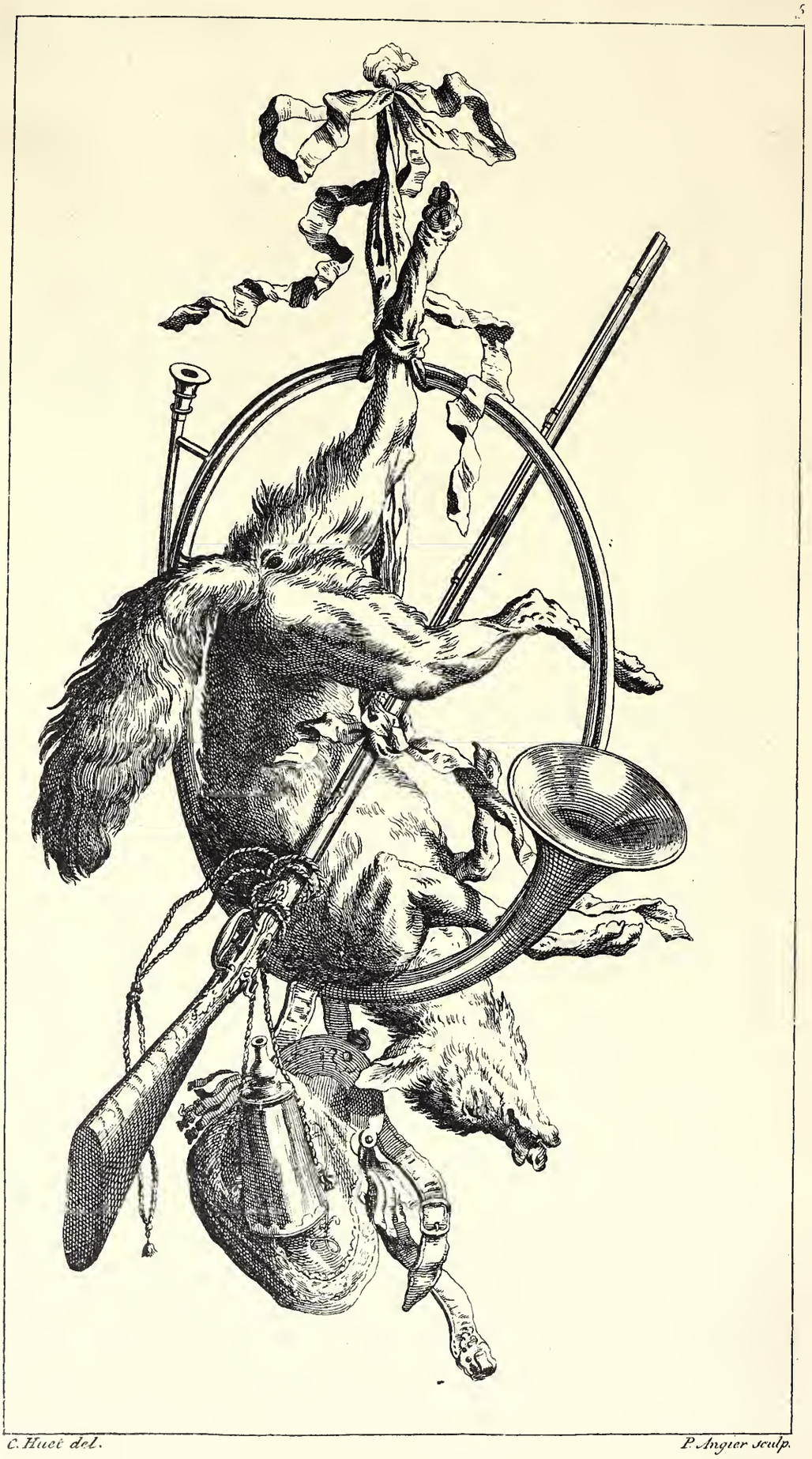
C. Lucas Sculp



Boulanger del. C P P. D.M. Sculp.



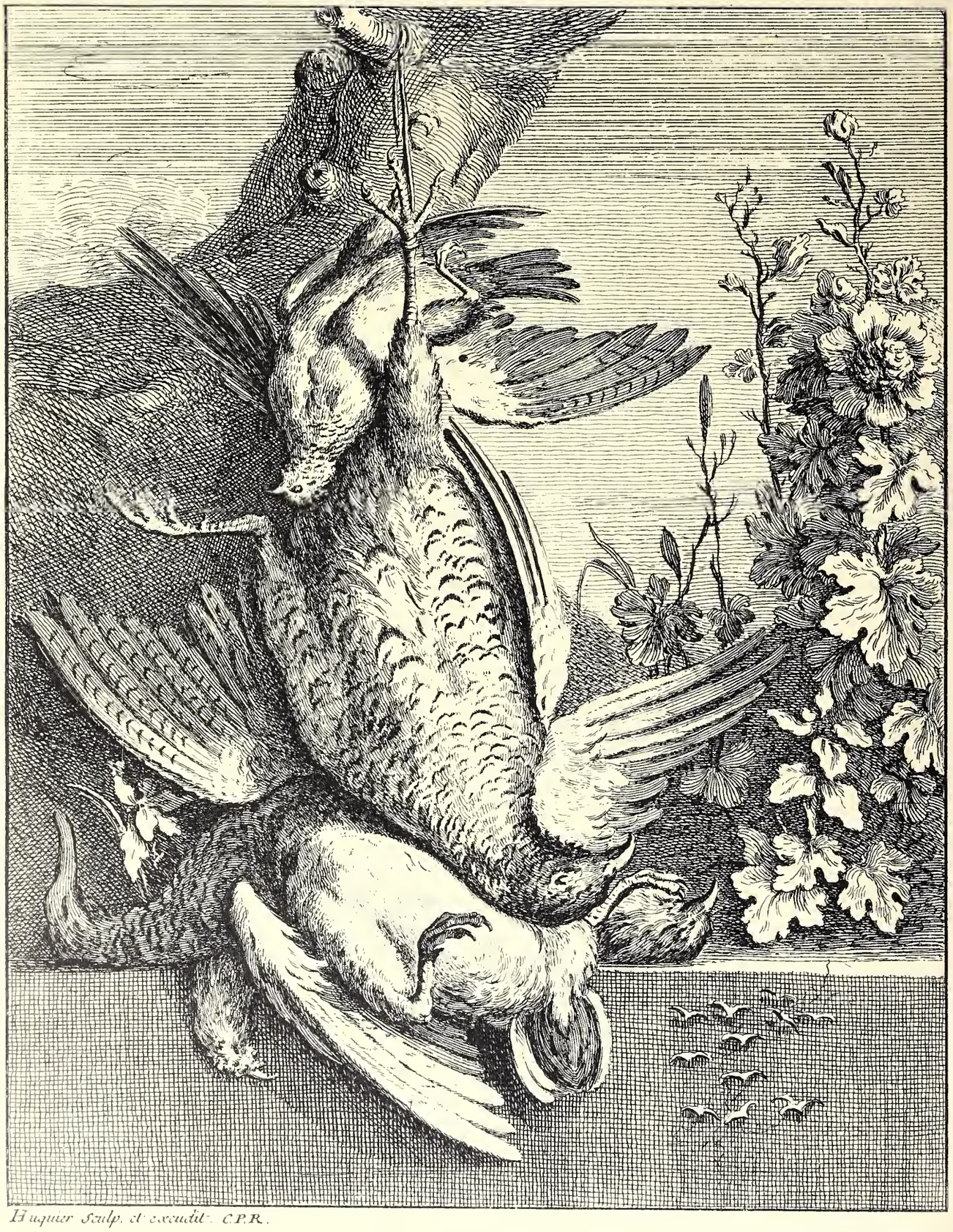
Boulanger in. C. P. R. D. M. Sculp



C. Huet del. P. Angier sculp.

C. Huet del.

P. Angier sculp.



Huquier Sculp. et excudit. C.P.R.

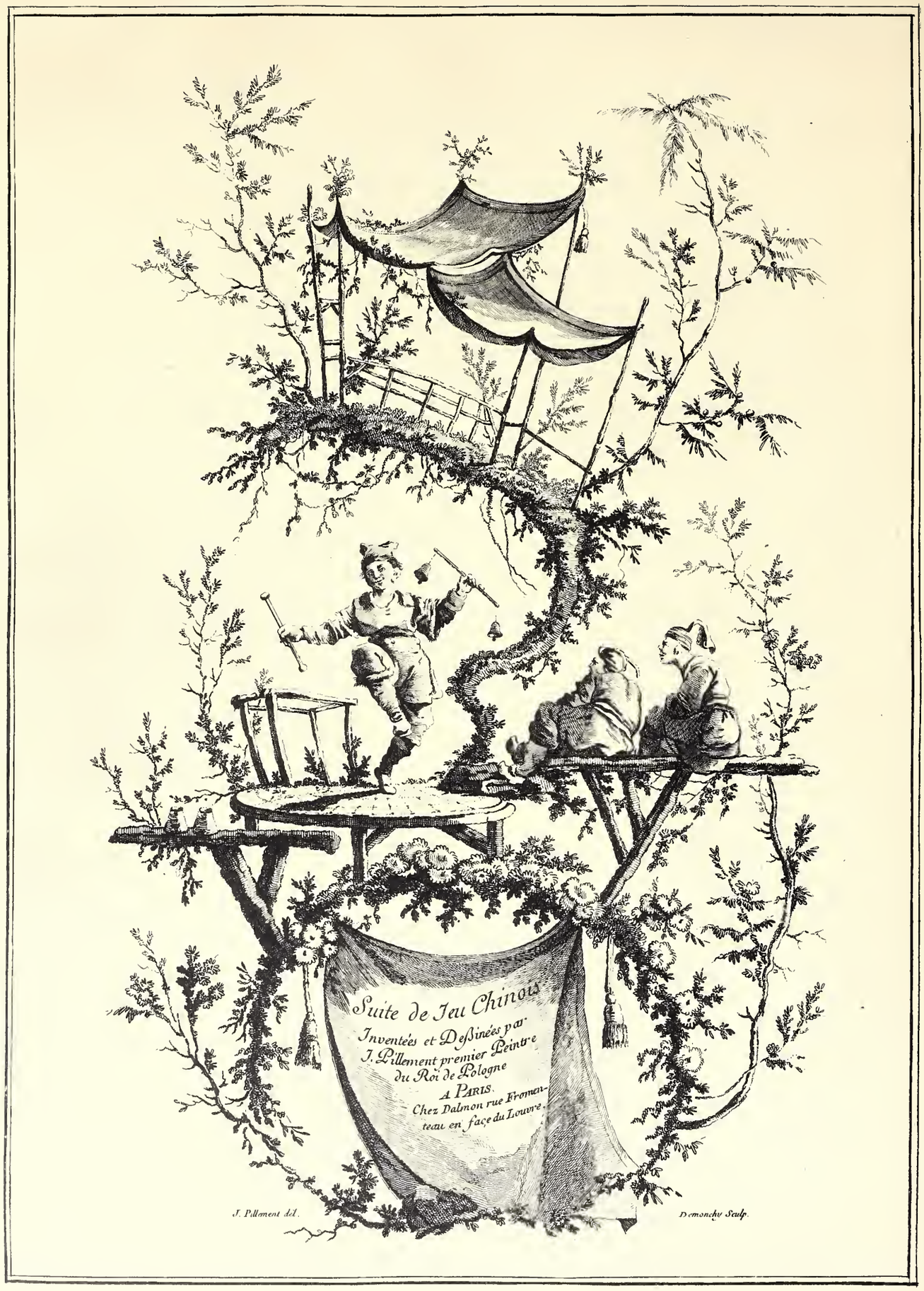
Huquier Sculpsit,et excudit- C.P.R.

De Saint Aubin inv. Sculp.

Chouar de Suede

5

Fontaine d'Alphee.


Suite de Jeu Chinois
Inventées et Dessinées par
J. Pillement premier Peintre
du Roi de Pologne
A PARIS.
Chez Dalmon rue Fromen-
teau en face du Louvre.
J. Pillement del.
Demonchy Sculp.

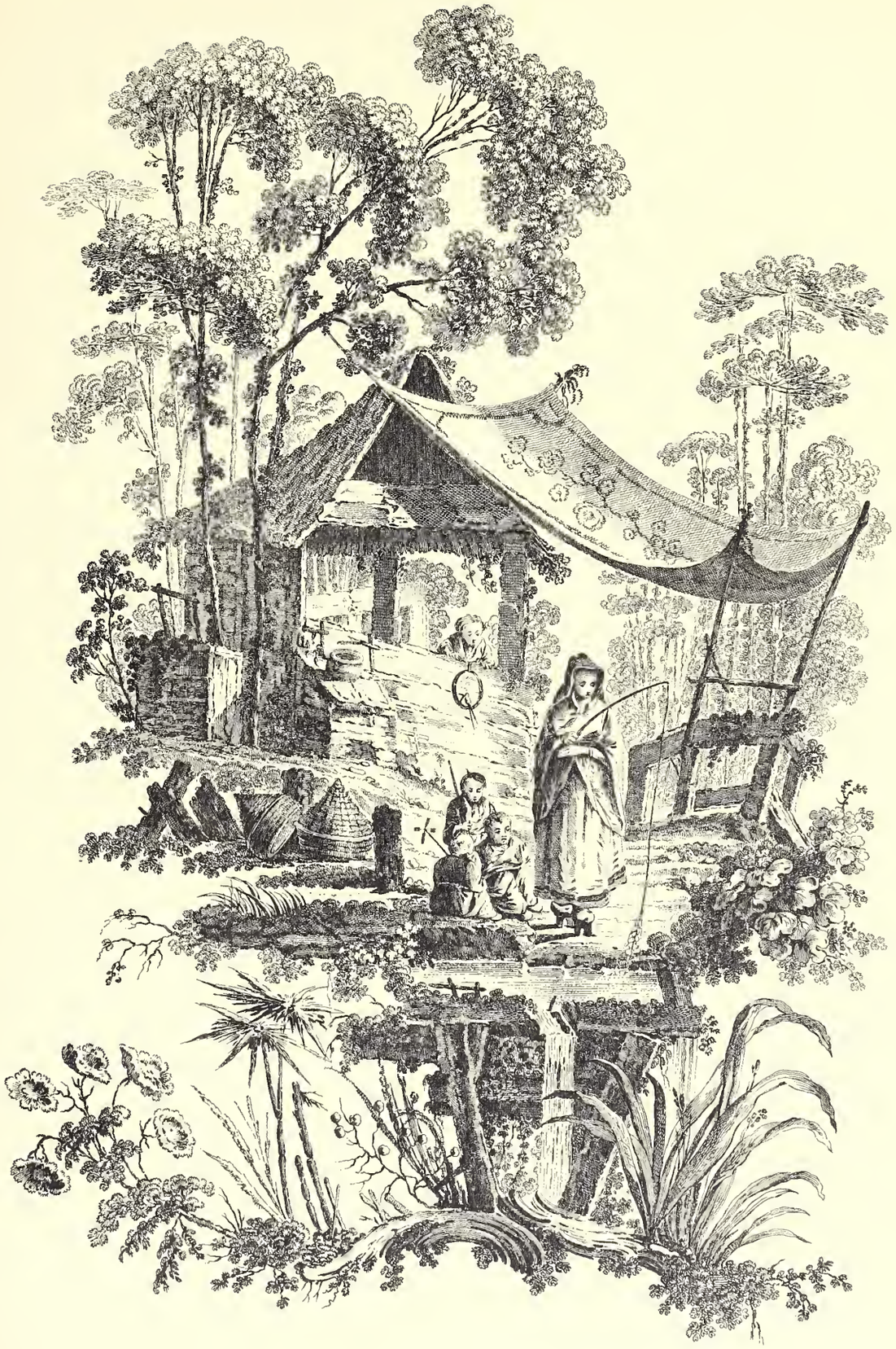
J Villeneuf del
Demonchy Sculp.

7

FLEURES
PERSANNES.
Inventées, Desſinées, et Gravées a leauſorte par
Jean Pillement.
Se vendent a Paris chez Levrez Marchand
d'Estampes Rüe St. Andrée des Arts
vis-a-vis l'Hotel du
Chateau Vieux .

J. Pillement

Thō. Vivares Sculp.



J. Pillement Inv. et del.
J.J. Avril Sculp.

J. Pillement Inv.et del. *J. J. Avril Sculp.*

AUTRE SUITTE
DE LECONS D'ORNEMENS
Dans le gout du Crayon.
DEDIE
A Monseigneur le Duc de
Chaulnes Chevalier des Ordes du Roy,
Lieutenant general de ses Armées
Par son très heumble, et très
Obeissant Serviteur, Demarteau l'aine

Dessiné par Girard Sculpteur, et professeur, pour l'Ornement. *Gravé par Demarteau l'aîné.*

Se vend à Paris chés l'auteur rue de la Pelterie à la Cloche vis à vis S.t Denis de la Chartre. *Au Triangle d'or.*
Hotel des Ursins *Et aux deux Pilliers d'Or, rue S.t Jacques.* *Avec Privilege.*

5

Girard del.

Demarteau laîné Sculp.

Se vend a Paris chez l'auteur rue de la Pelterie a la Cloche. Au Triangle d'or Hôtel des Ursins, et aux 2. pilliers dor rue St. Jacques. Avec Privilege du Roi.

Pierre

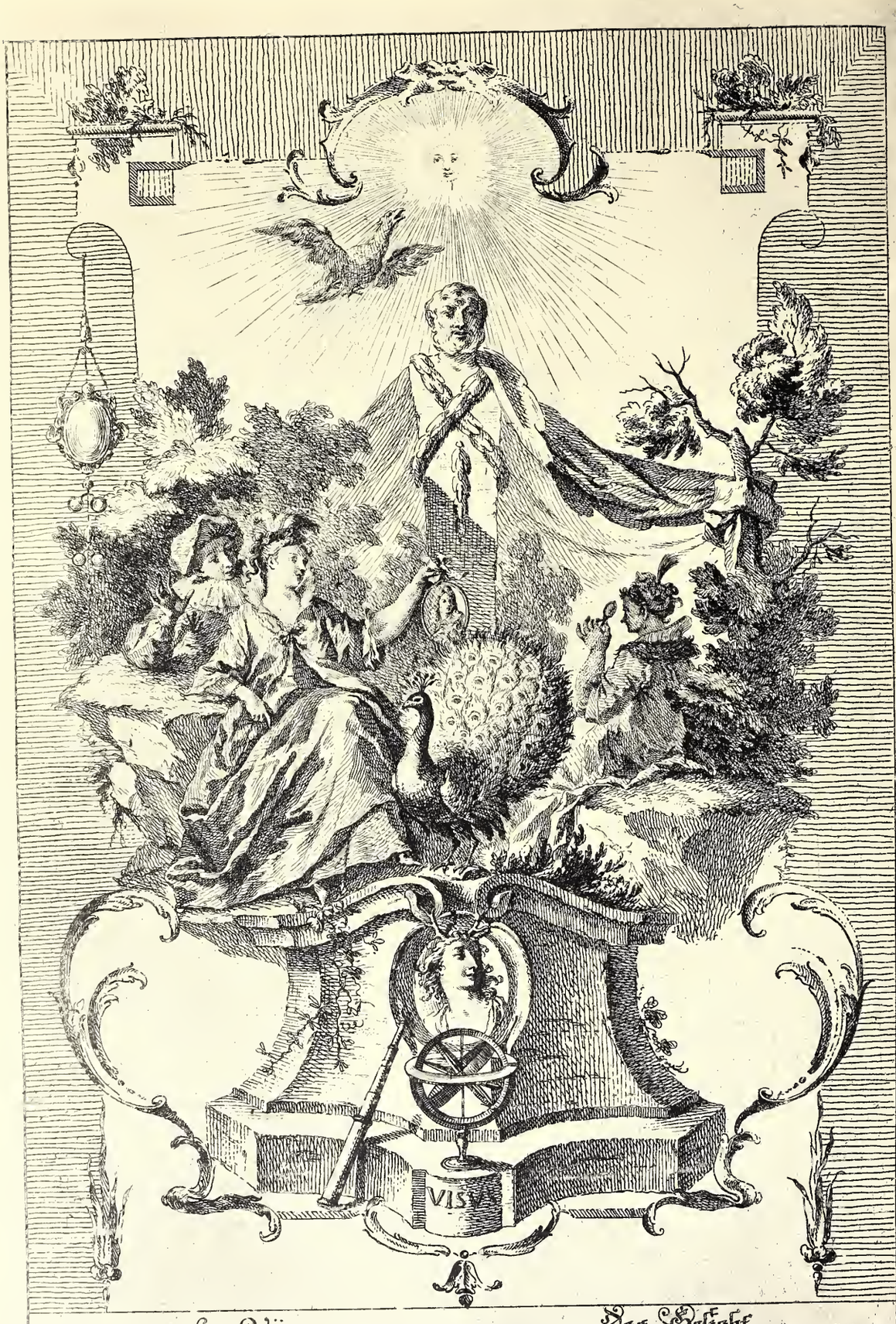
Pierre inventit

C. P. S. C. M.

Bergmüller I. et exc. Aug. Vind.

Complexio Sanguinea.

B: inv. et exc. Cum Pr. S. C. Maj. M fecit



La Vüe.

Quand je regarde bien, comme il faut, ce portrait,
Mon cœur est plein d'amour, car je suis ainsi fait.
Ce rouge de ce pan par les belles couleurs
Jette en l'étonnement, croyés moi, tous lés cœurs.

Das Geſichte.

Dies ſchöne Contrefait tun meine Sinē erfreüen,
Tun durch das Fern glaß ich recht nach demſelbē ſehen,
Tann es iſt angenehm und dieſer ſchöne Pfau
Tann durch die bunte Tracht mich in Verwunderung ſetzen.

L' Odorat.

Les fleurs rendent toujours une agreable odeur
Et donnent de la joye; on est en belle humeur,
Et on se peut toujours, comme il faut, divertir,
Quand on dans un jardin les fleurs peut cueillir.

Der Geruch.

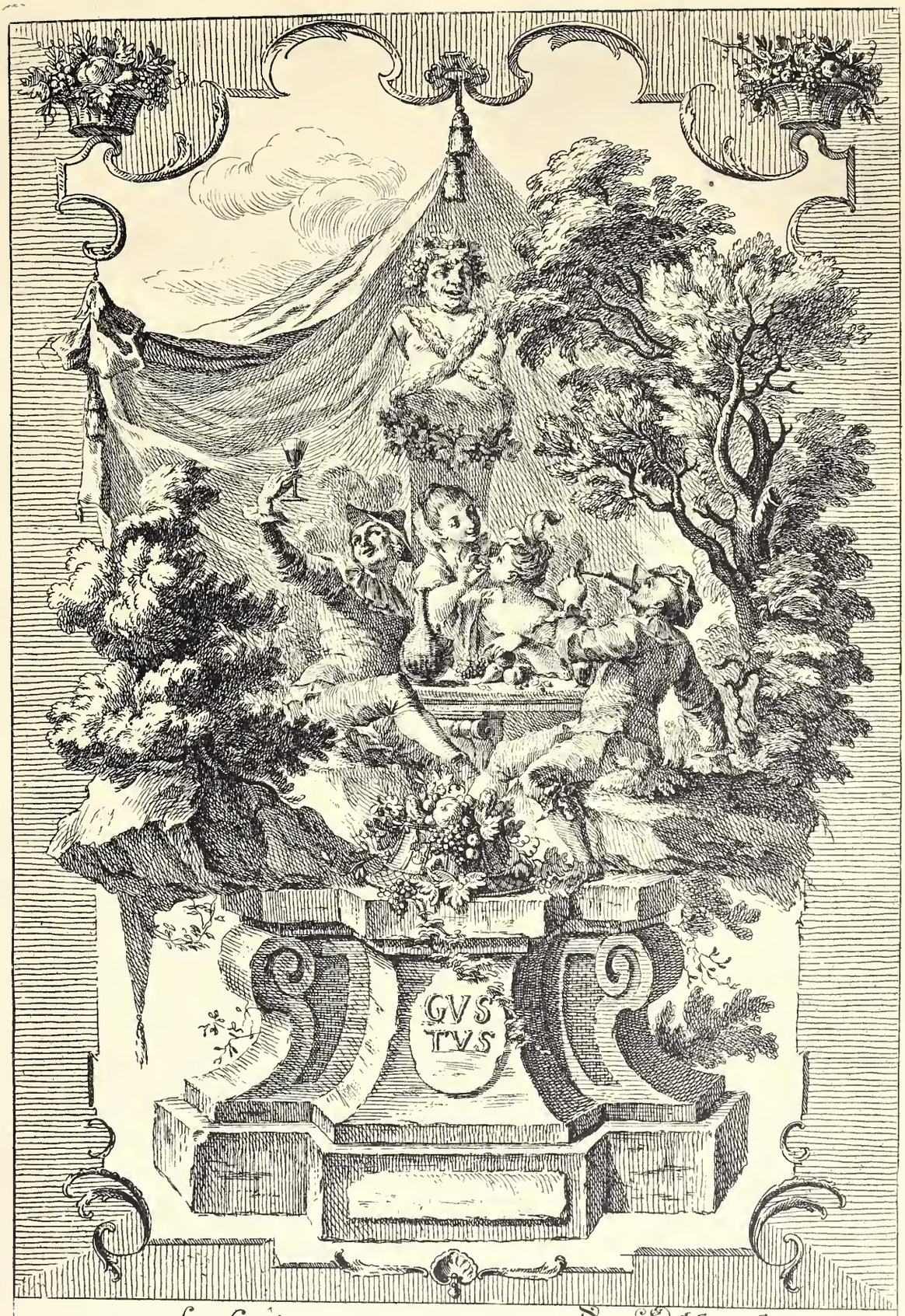
Es kan uns der Geruch so offt als Hertz vergnügen
Wan man mit Lust bey Blumen sich befind,
Da brucht dan offermahls ein schönes liebes Kind
Dieselben fröhlig ab und pflegt dran zu riechen.

L'Ouie.

Un aggreable ton et son de la musique.
Chasse aussi hors du coeur triste et melancholique.
La peine, la douleur, le chagrin, la tristesse,
Et inspire à chacun l'amour et la tendresse.

Das Gehör.

Die liebliche Music kan selbst die Hertzen zwingen,
Dann ihre Zauberey uns in die Ohren fährt,
Und man ein schönes Kind annehmlich singen hört,
Kan es die Traurigkeit aus harten Köpffen bringen.



Le Gout.

On mene par ma foi une aggreable vie
Allors quand on se trouve en bonne compagnie,
Où on beut et mange aussi avec les belles Dames,
Et où le vin chauffe bien nos coeurs et nos ames.

Der Geschmack.

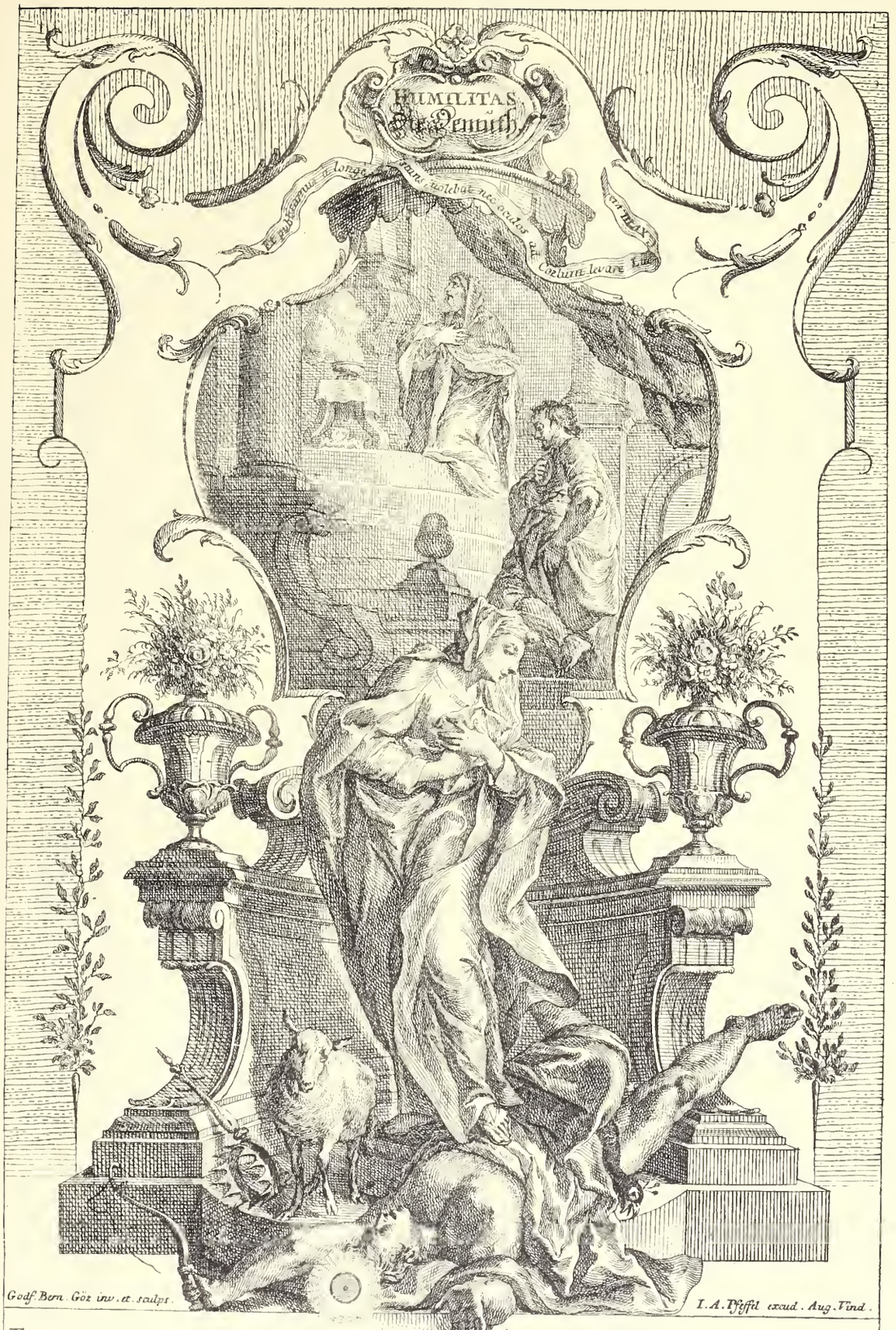
Es kan der Lebenssafft als dann üns recht ergötzen,
Wann man in Compagnie bey schönen Damen sitzt,
Und wann üns unverhofft der Wein den Kopff erhitzt,
Wann üns Zur Kühlung pflegt viel Früchte vorzusetzen.

Attouchement.

L'attouchement souvent chatouille nôtre coeur,
Et aussi tres souvent nous cause la douleur.
Quand on baise une belle, on en sent un plaisir,
Mais quand quelqu'un nous pique, on ne le peut souffrir.

Das Fühlen.

Man fühlet offt mit Lüst, man fühlet offt mit Schmertzen,
Wann einen etwas Zwickt, verürsachts solches Pein.
Doch wann man jemand küst, ergötzt es ungemein,
Und diese süsse Lust dringt endlich bis zum Hertzen.



Godf. Bern. Götz inv. et sculpt.

I. A. Pfeffel excud. Aug. Vind.

Est humilis gratus, credas mihi, tempore cuncto
Nam Deus hunc hominem semper amare solet
Gratus ac interra est semper mortalibus ille,
Ac post mortem illi magnus Olympus erit.

Die Demuth ist bey Gott und bey der Welt beliebet,
Und ihre Niedrigkeit sieht unvergleichlich schön.
Wer diese Tugend hat auf Erden müssgeübet,
Den wird Gott ewiglich in jener Welt erhöhn.

G Bernardo Götz Pittore e Incisore di S. M. Cesarea &c. inven. et Pinxit

Appo Wagner Venezia.

æ 3

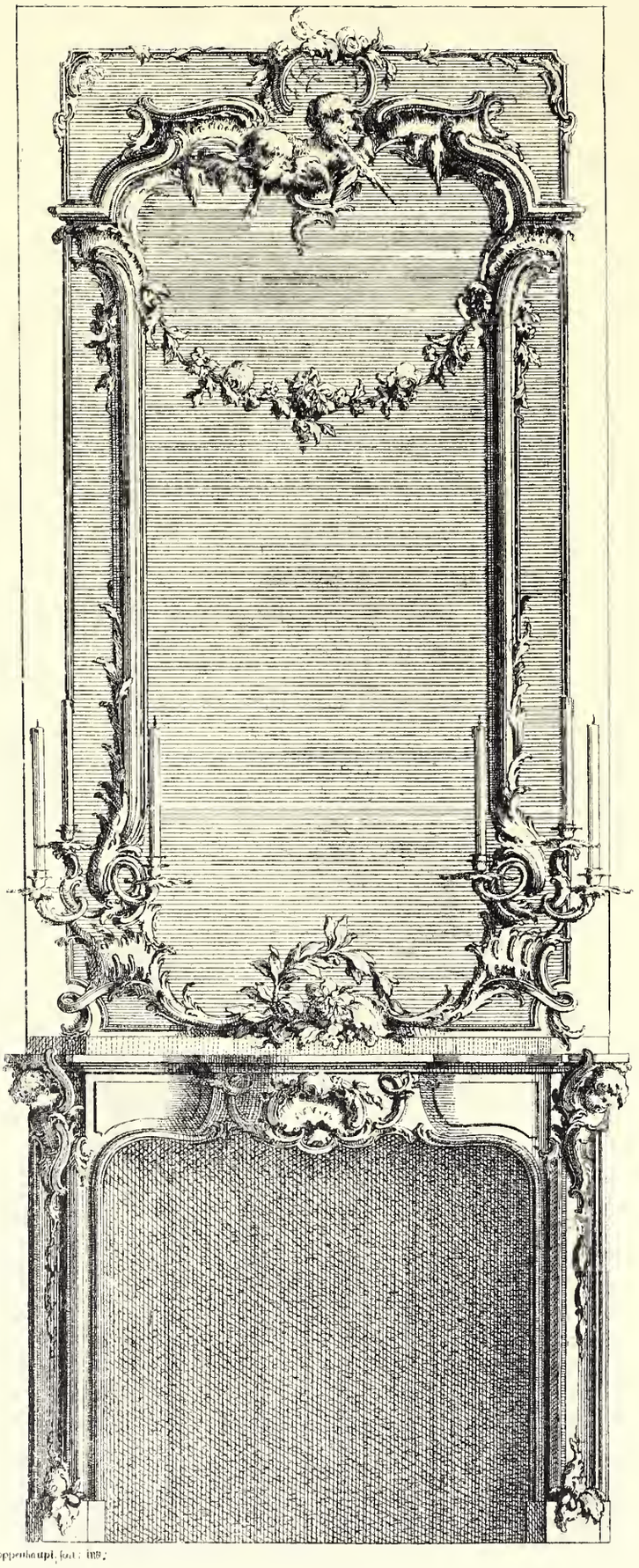
G. Bernardo Göz Pittore e Incisore di S.M. Cesarea &c.&c. inven. et pinxit.

Appo Wagner Venezia

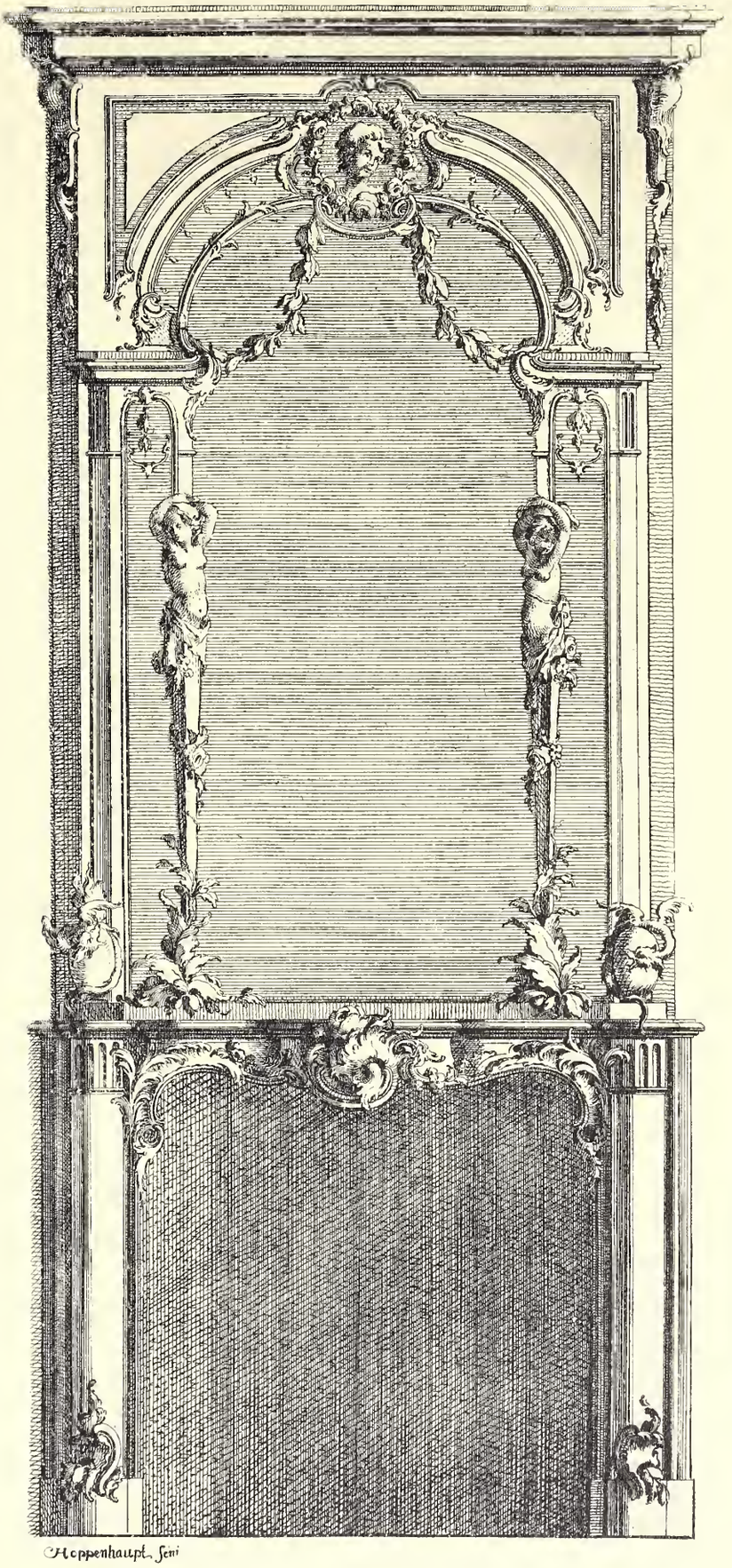
C.P.S. Cas. Maj.

G B Göz inv. del. et Sc. A.V.

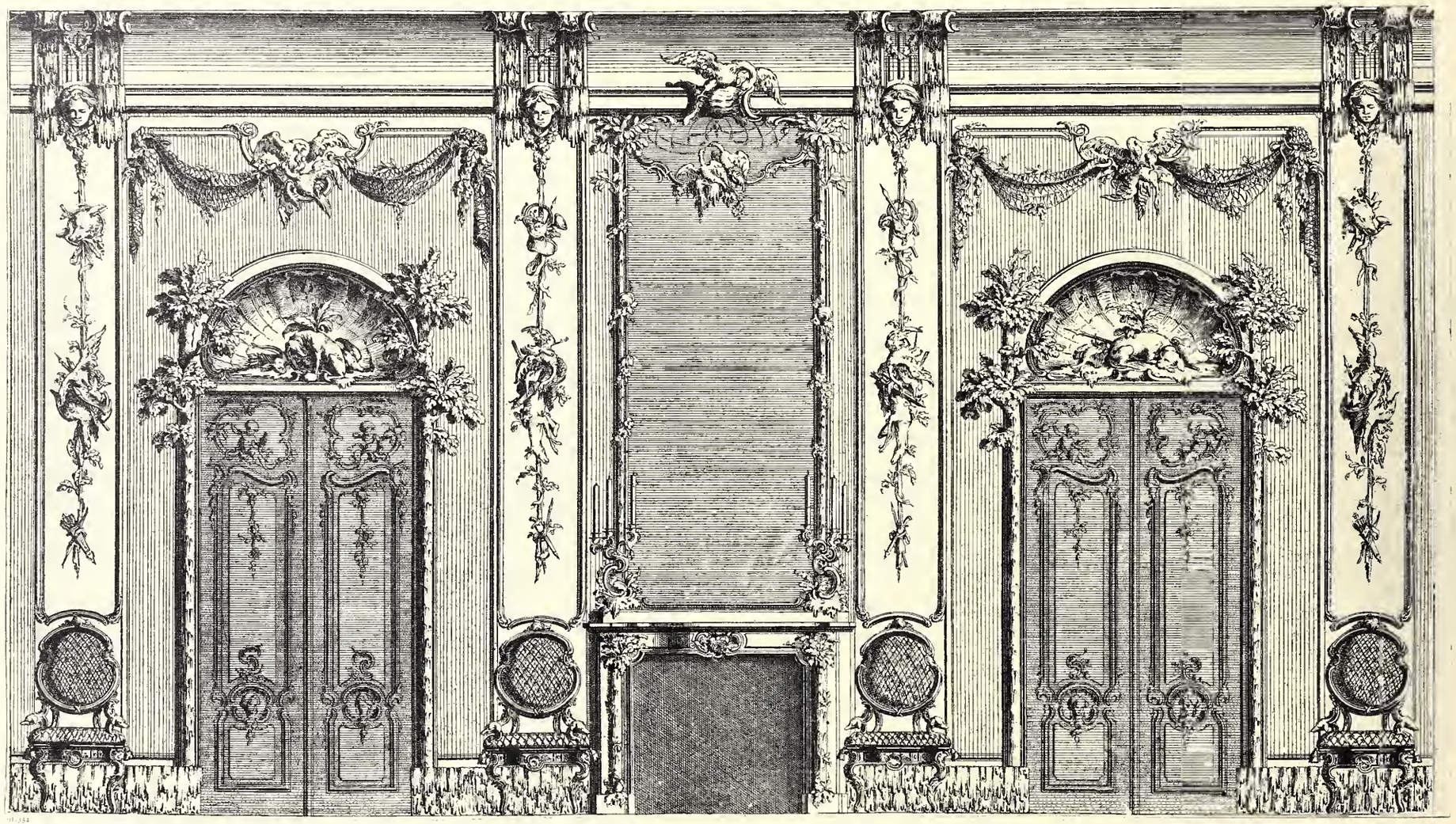
C.P.S. Cæs. Maj. *I. S. Neggos, excud.* *G.B. Göz inv. del. et Sc. A.V.*

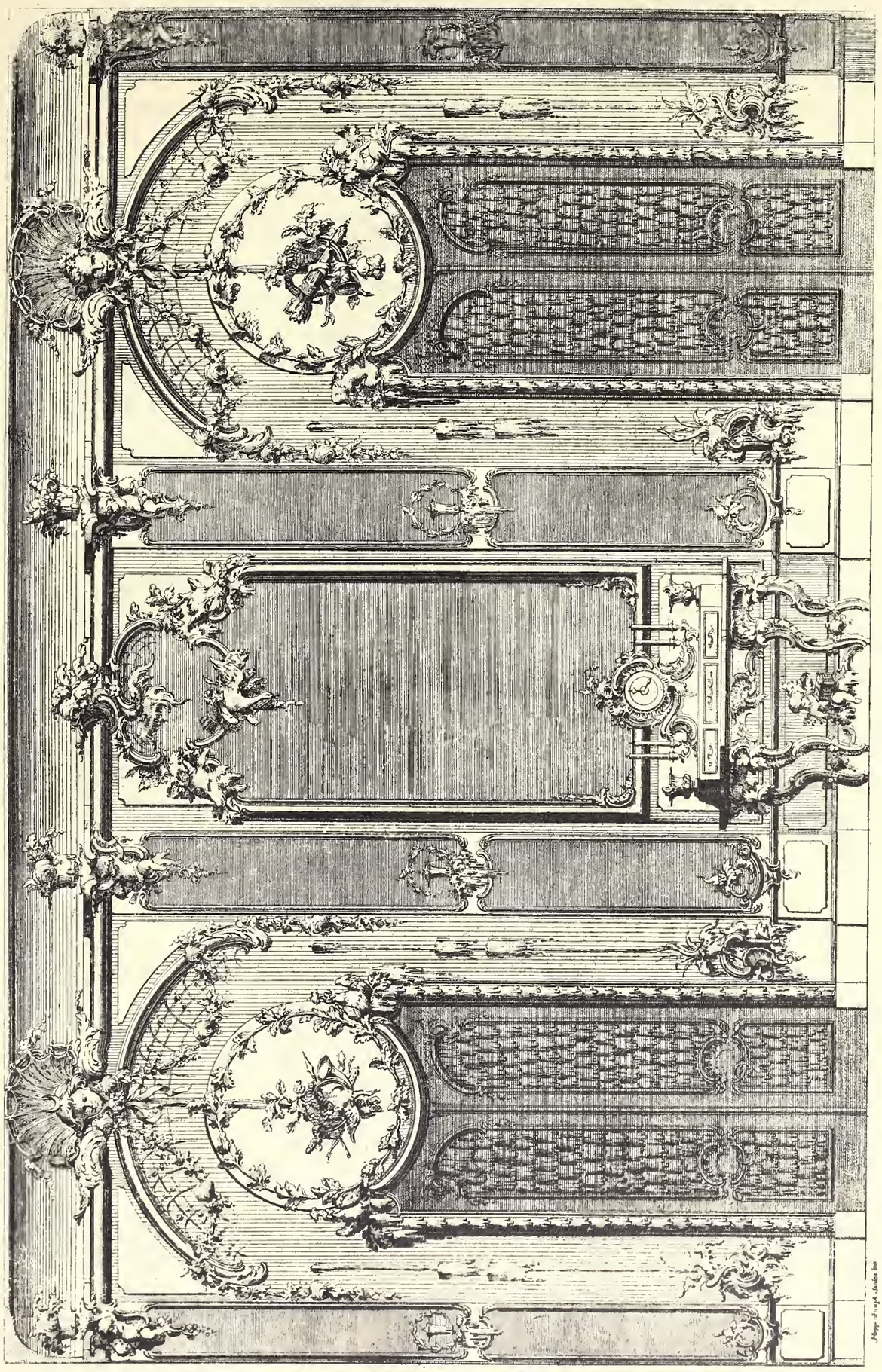


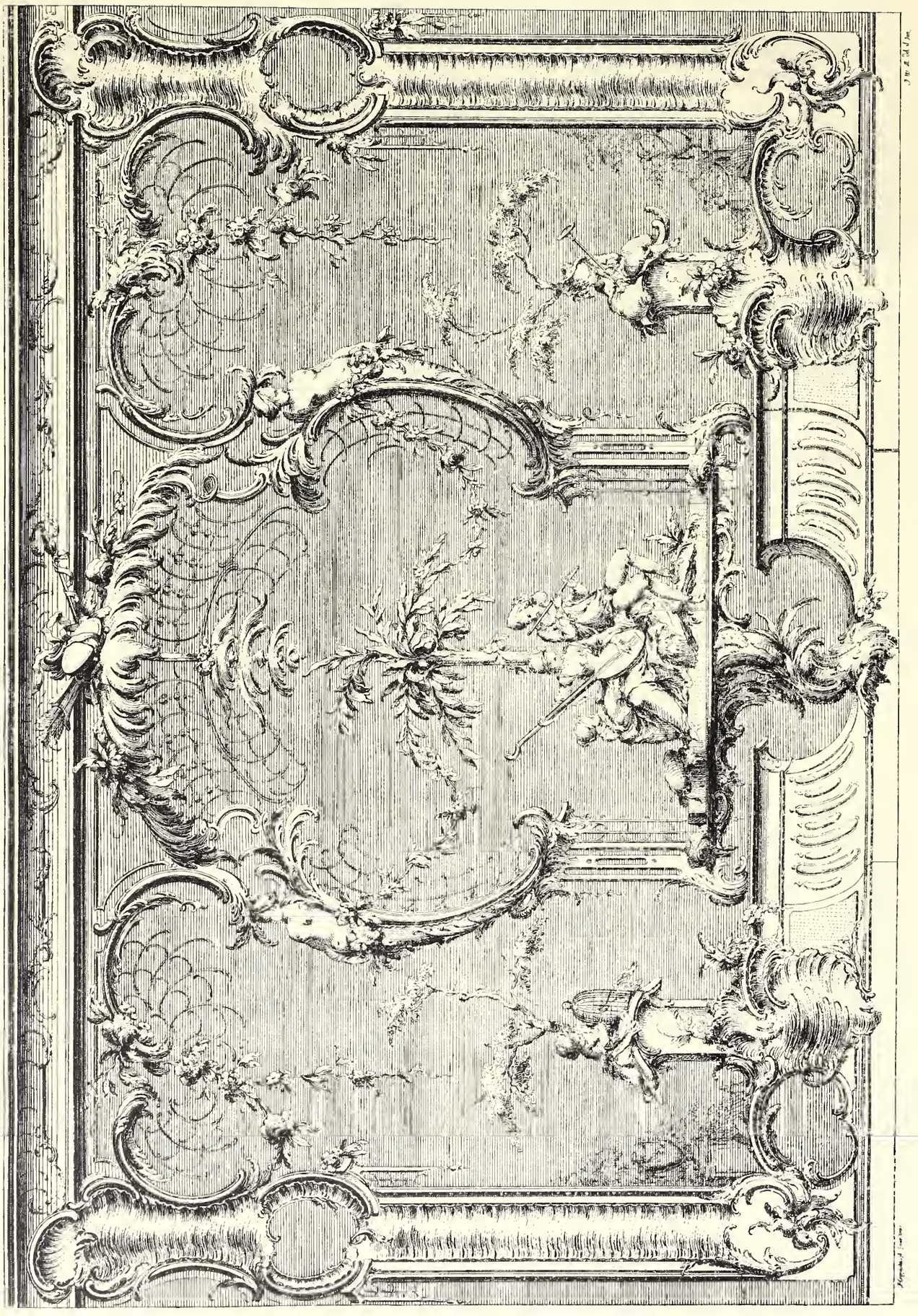
Hoppenhaupt, fecit 1758.

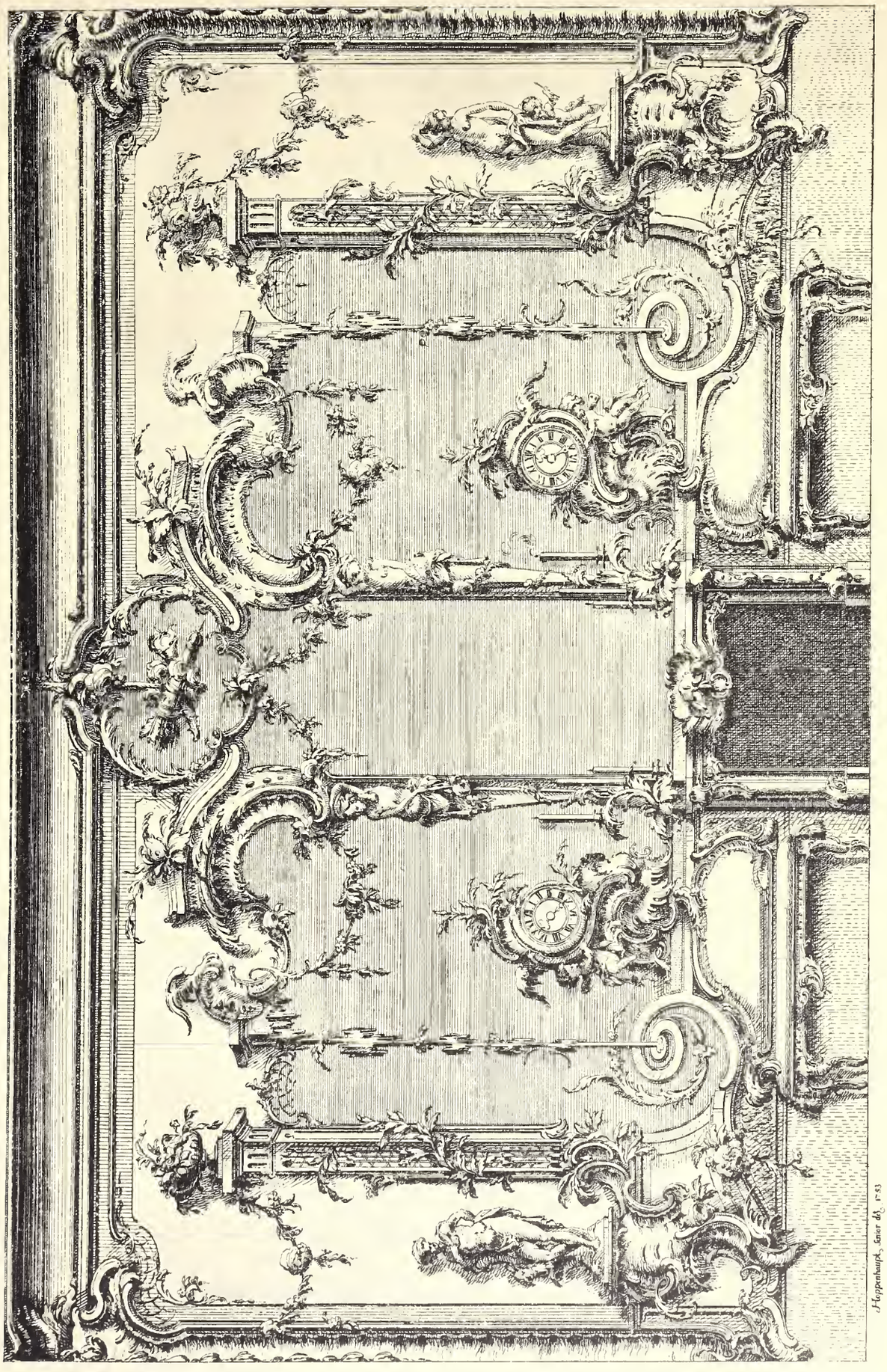


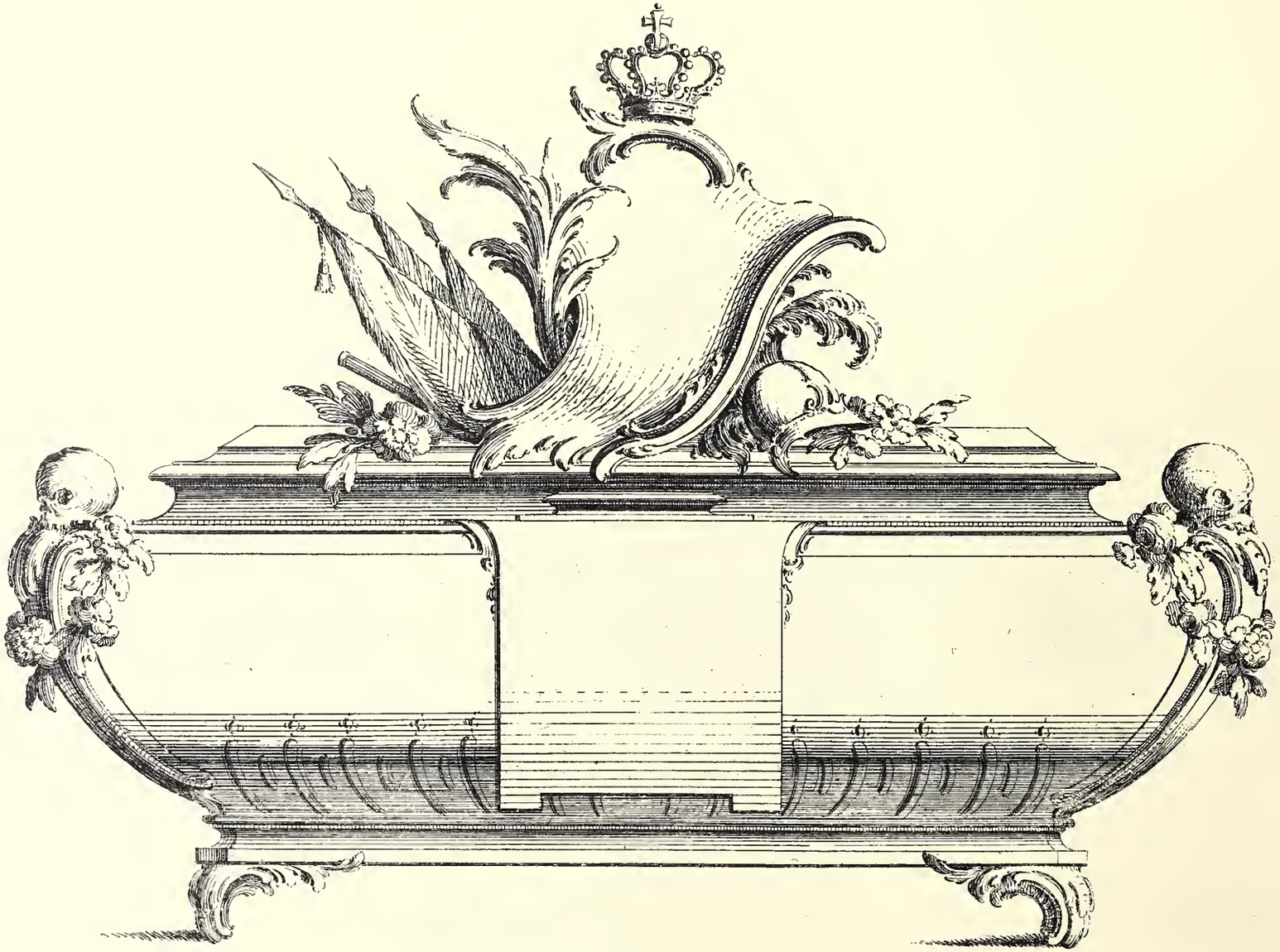
Hoppenhaupt. Seni



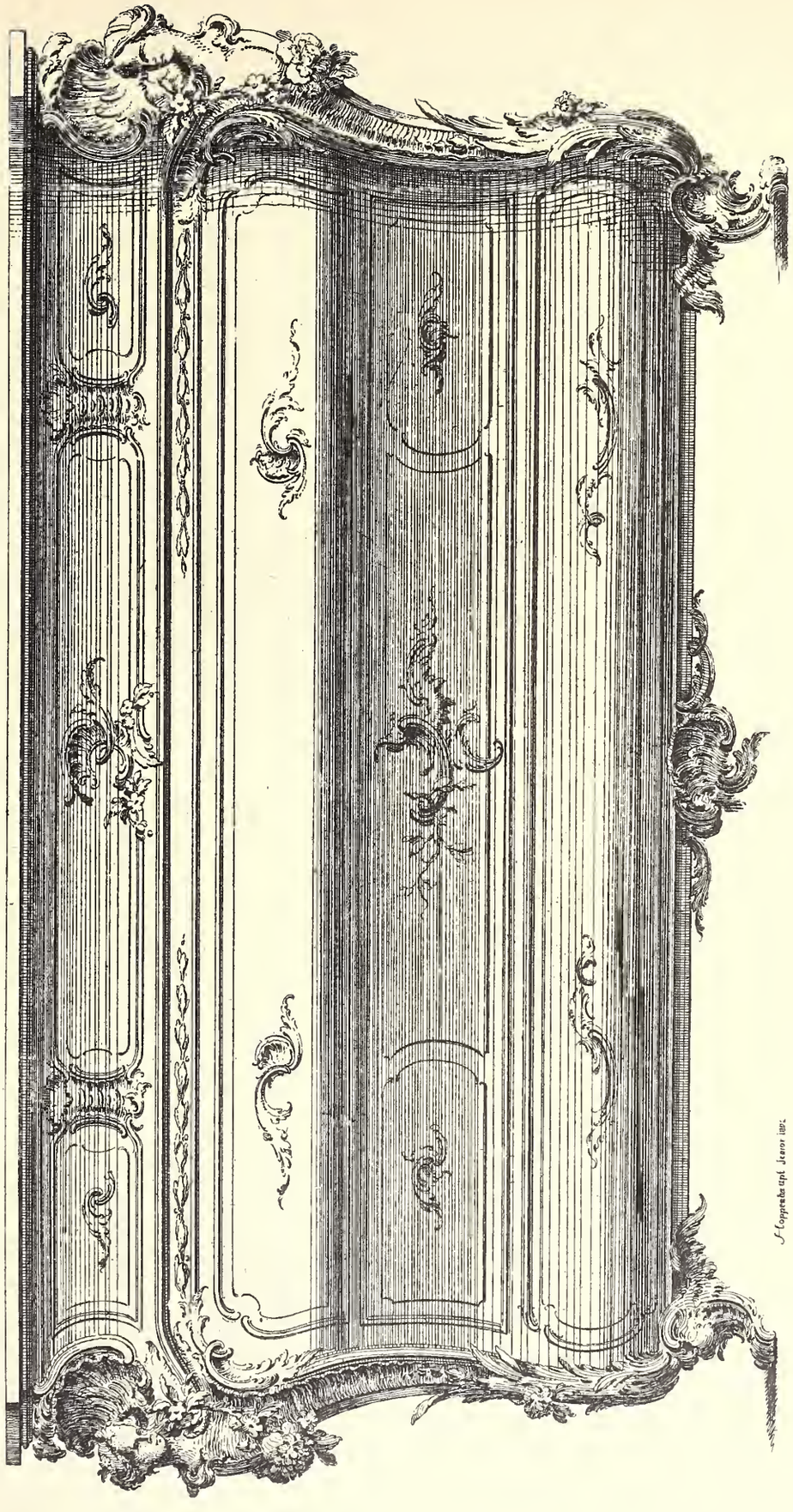


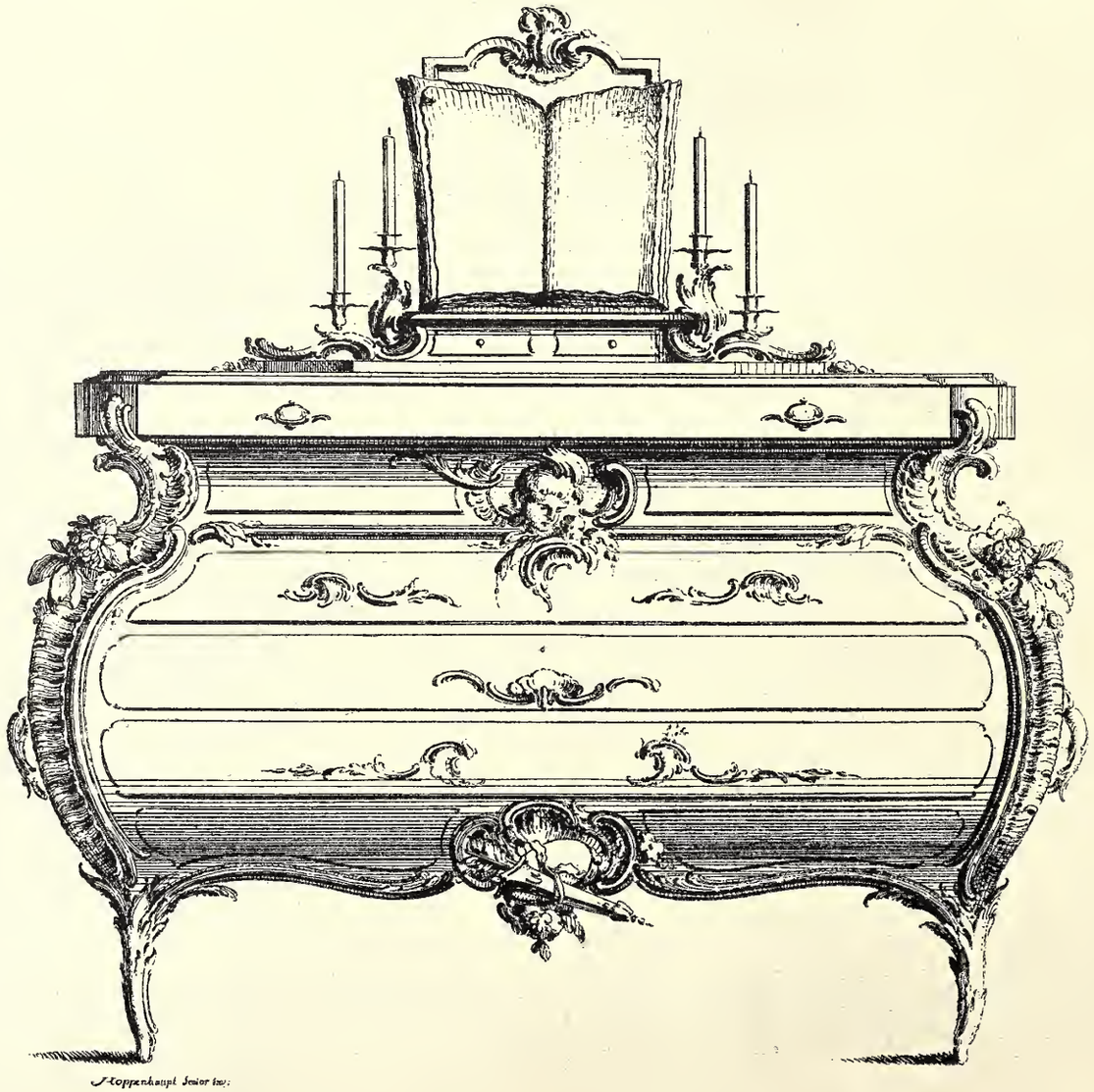



J. Hoppenhaupt, Junior del. 1783

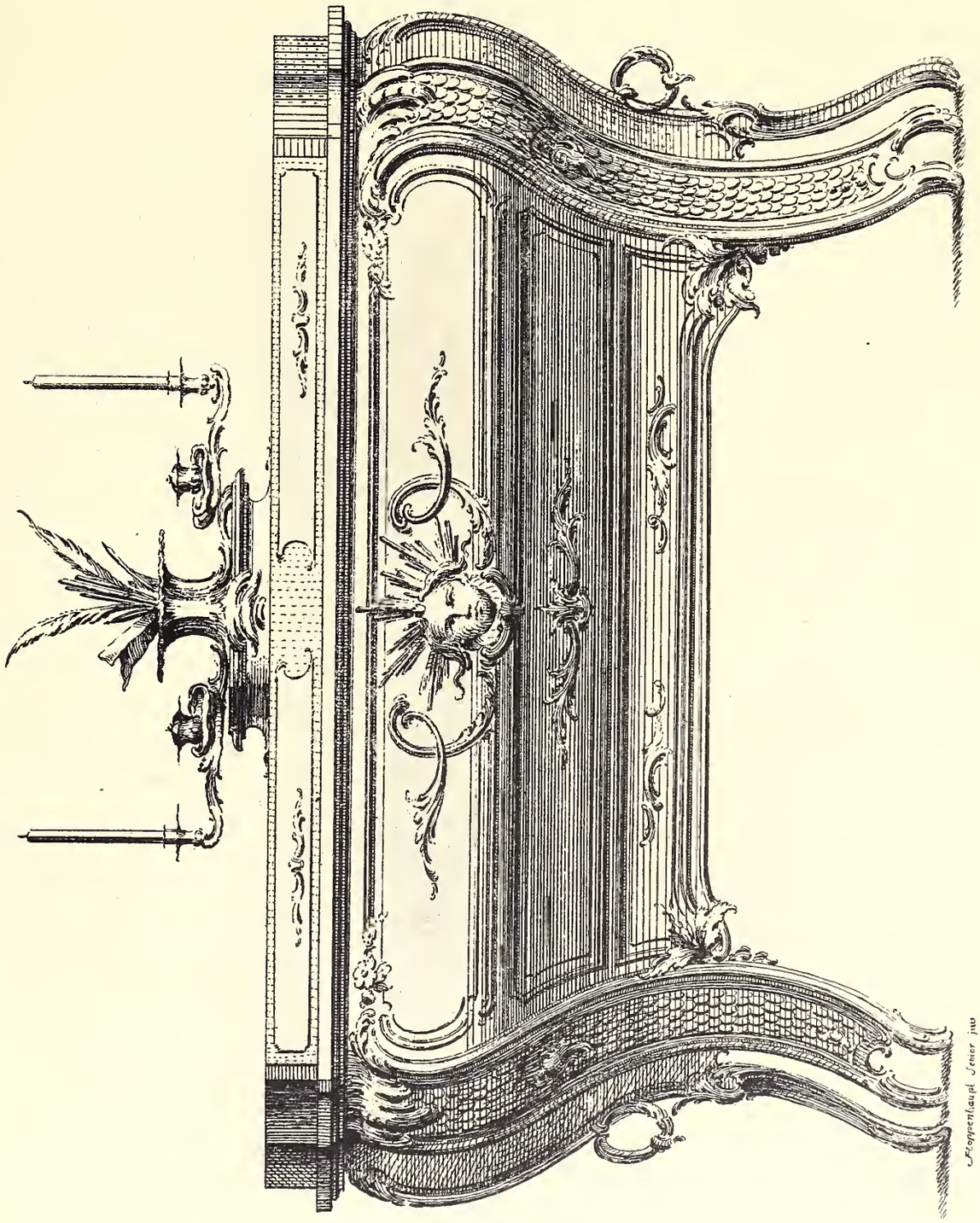


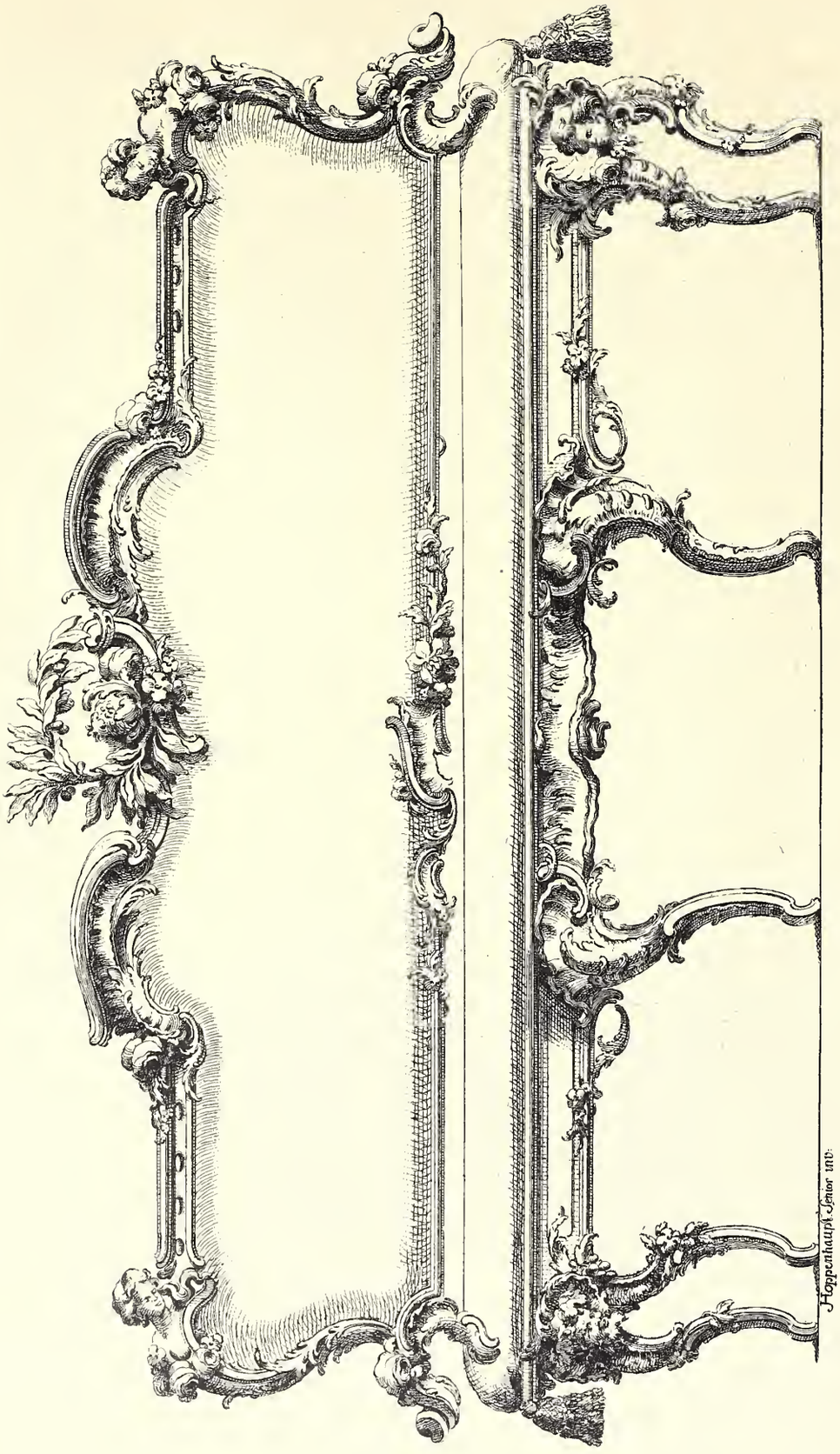
Troppenhaupt Sent. inv.

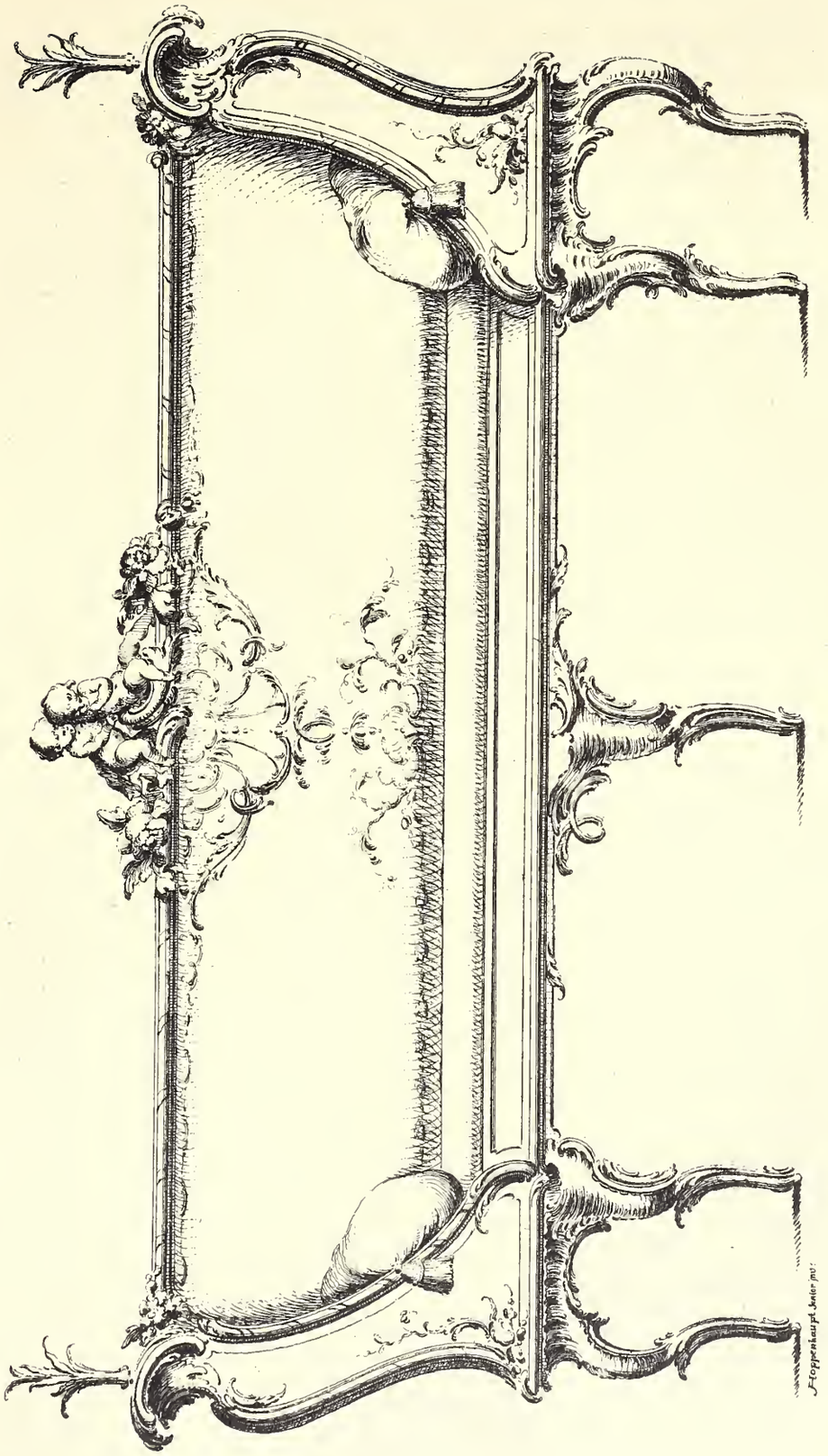

J. Coppenhaupt excud. Augsb.

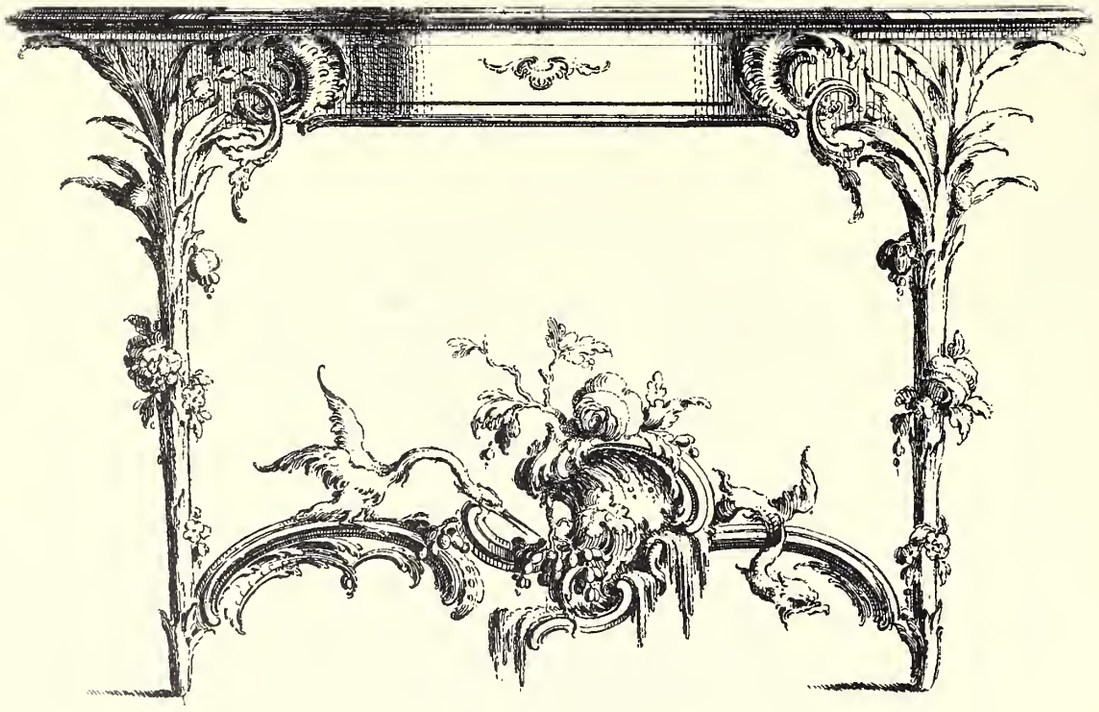


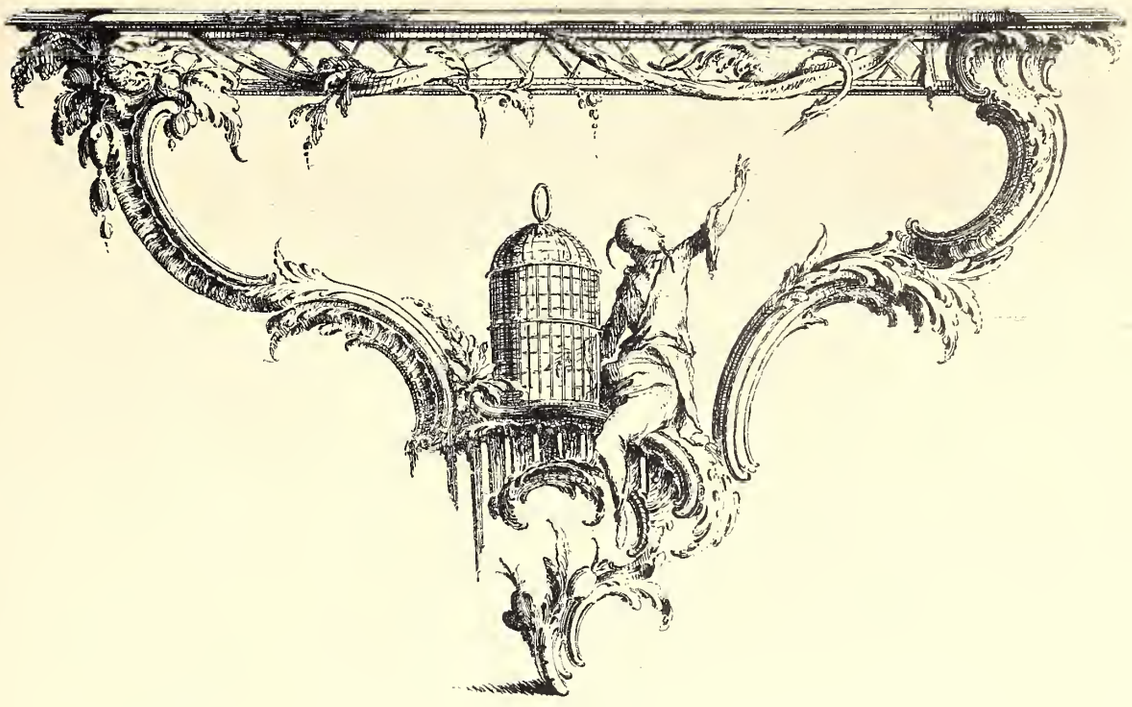
J. Koppenhaupt Senior fec.


Hoppenhaupt Senior inv

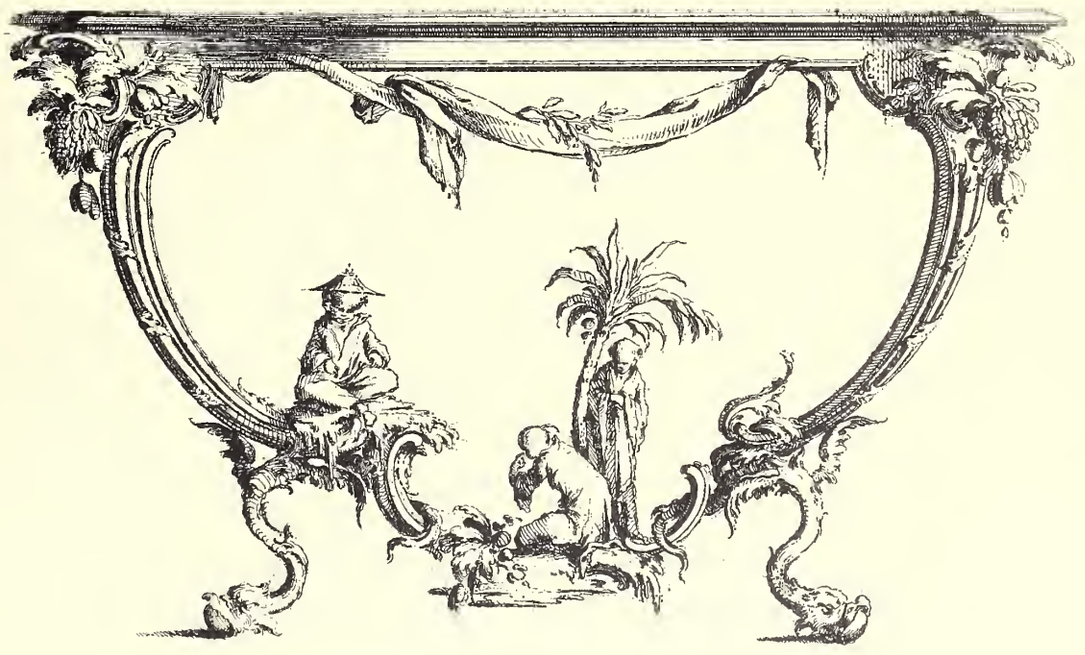

Hoppenhaupt Senior inv:

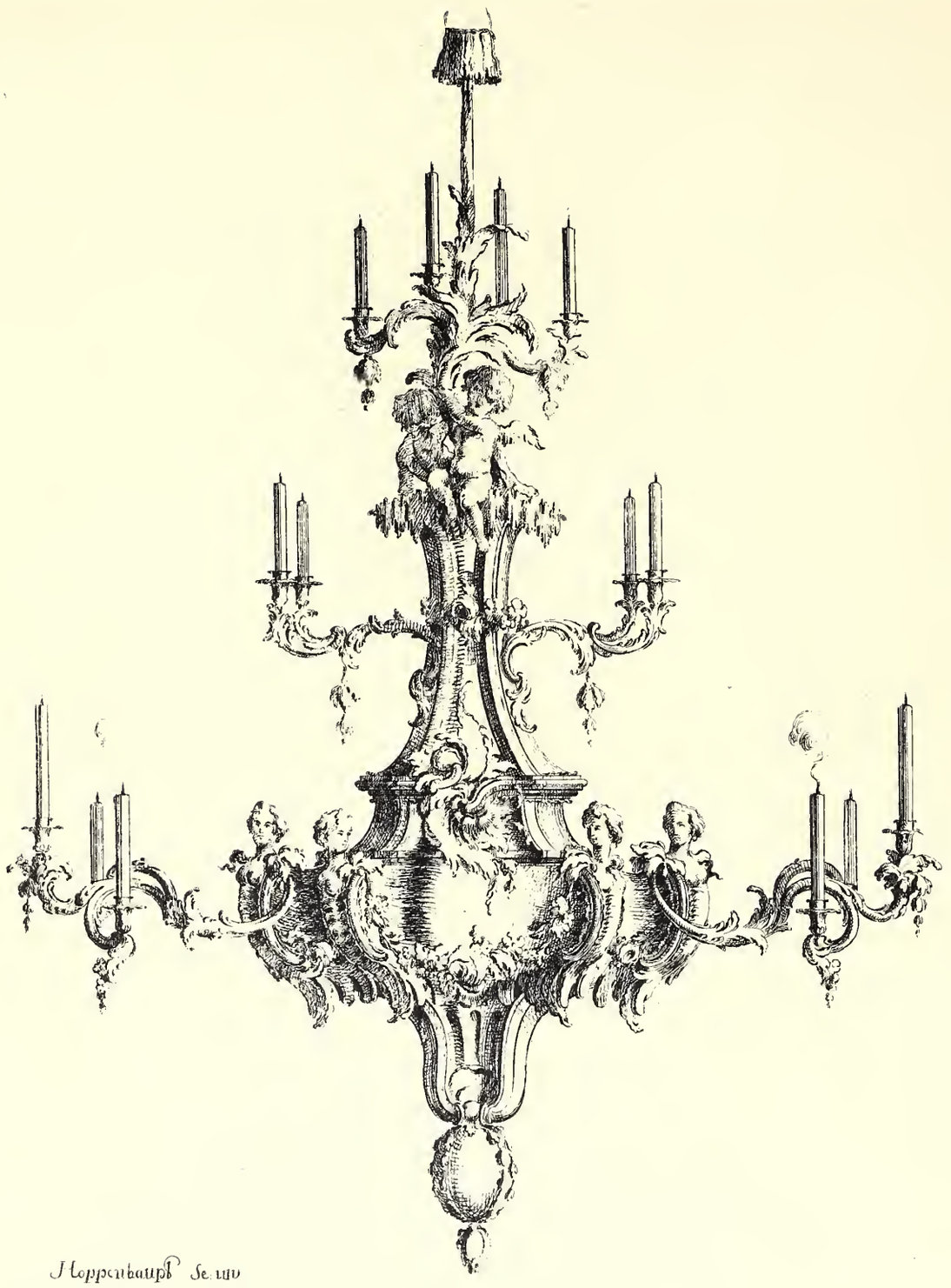

Hoppenhaupt Junior inv.



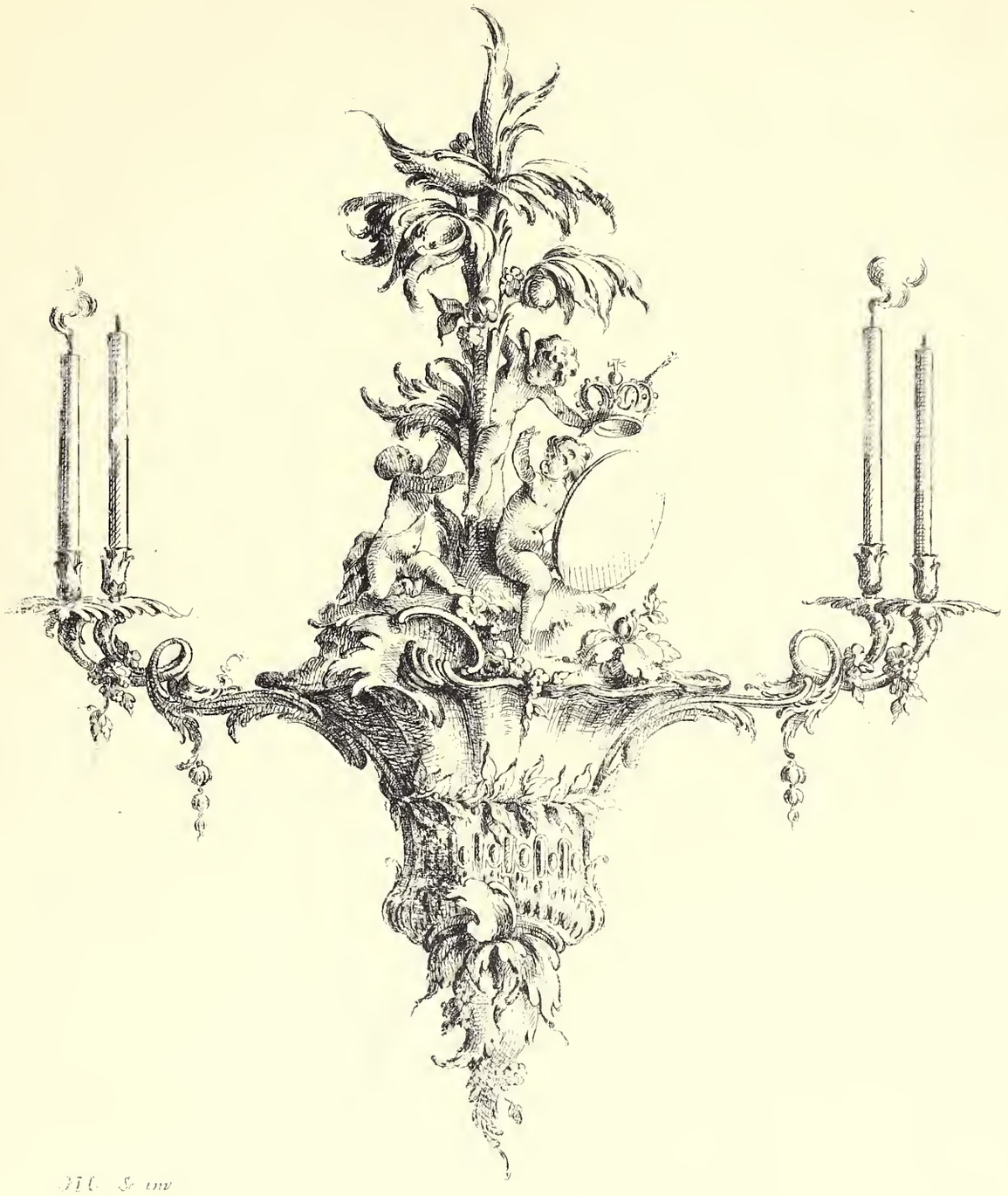


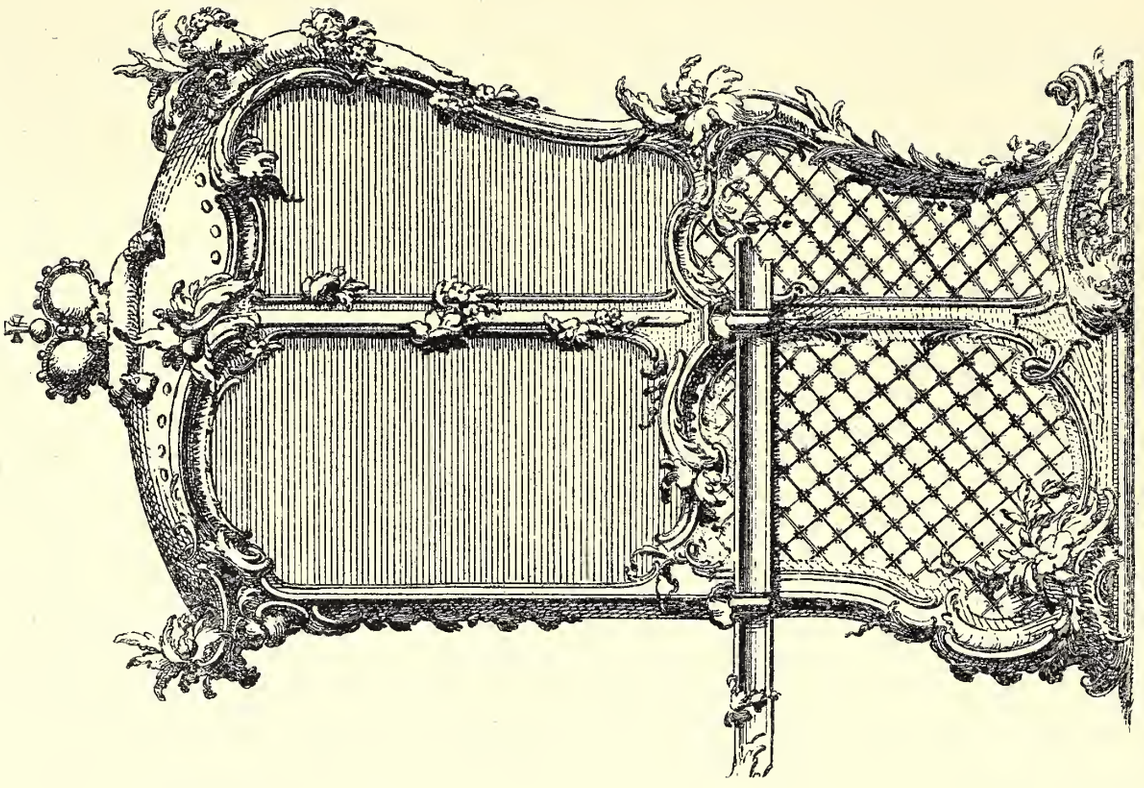
J. Hoppenhaupt Senr. inv.





J Lorrentwarp Se. inv





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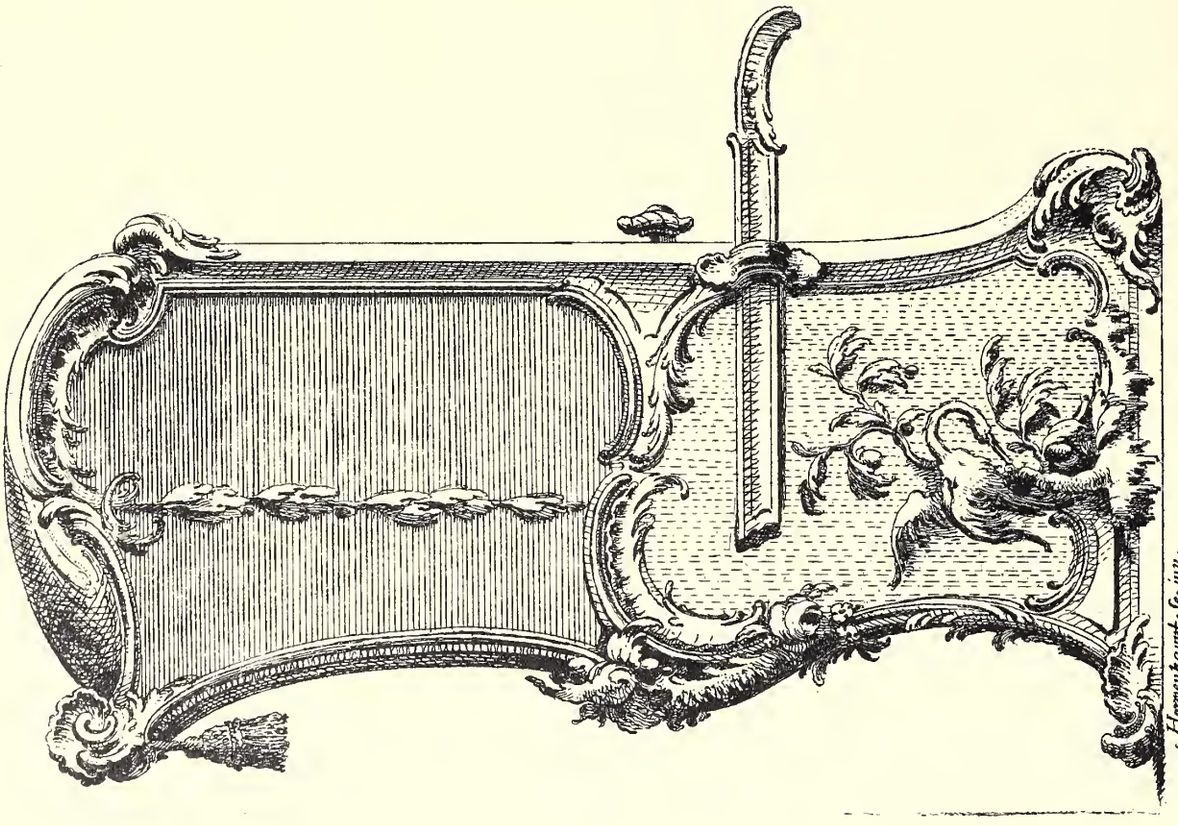

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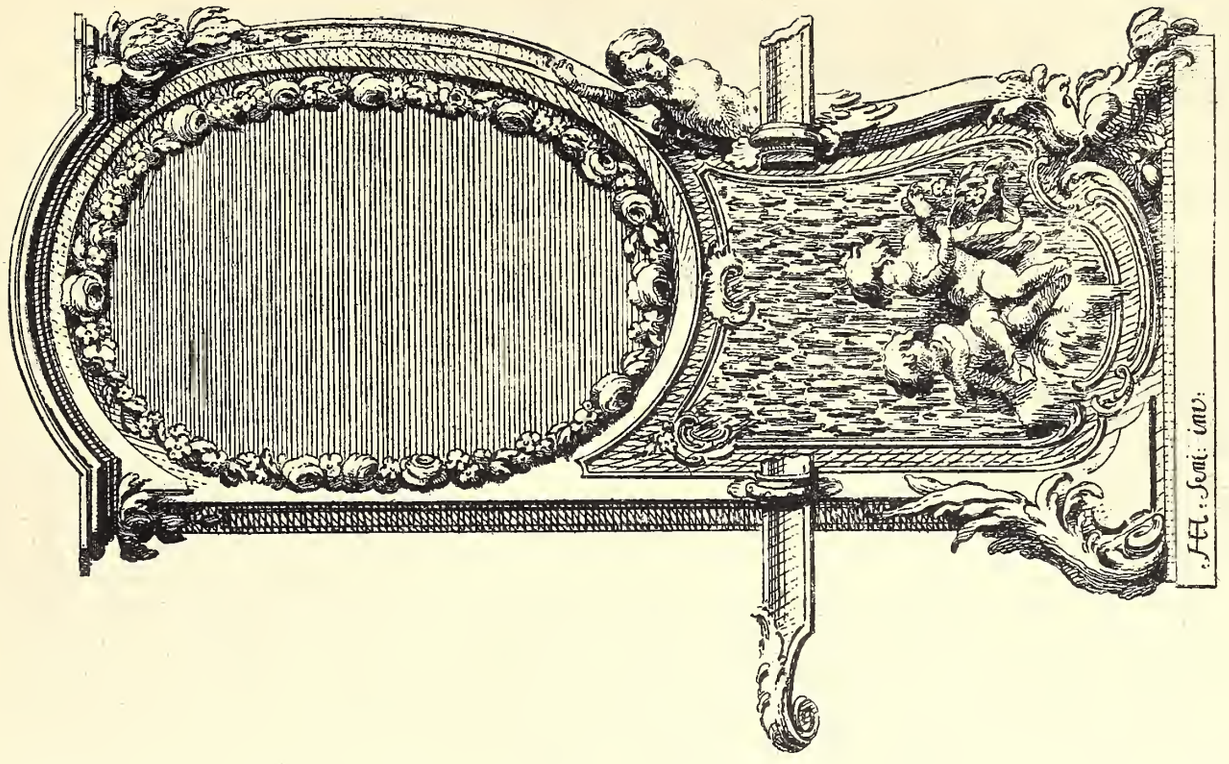
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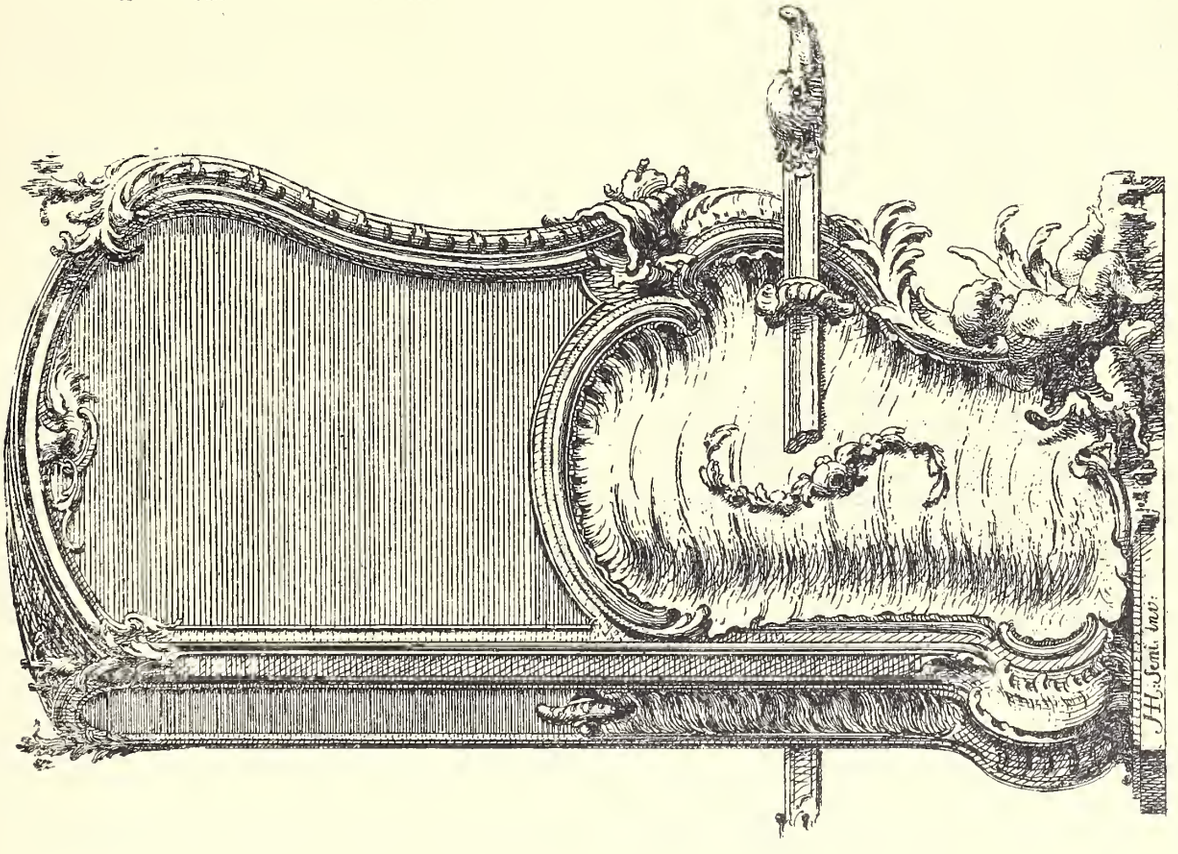
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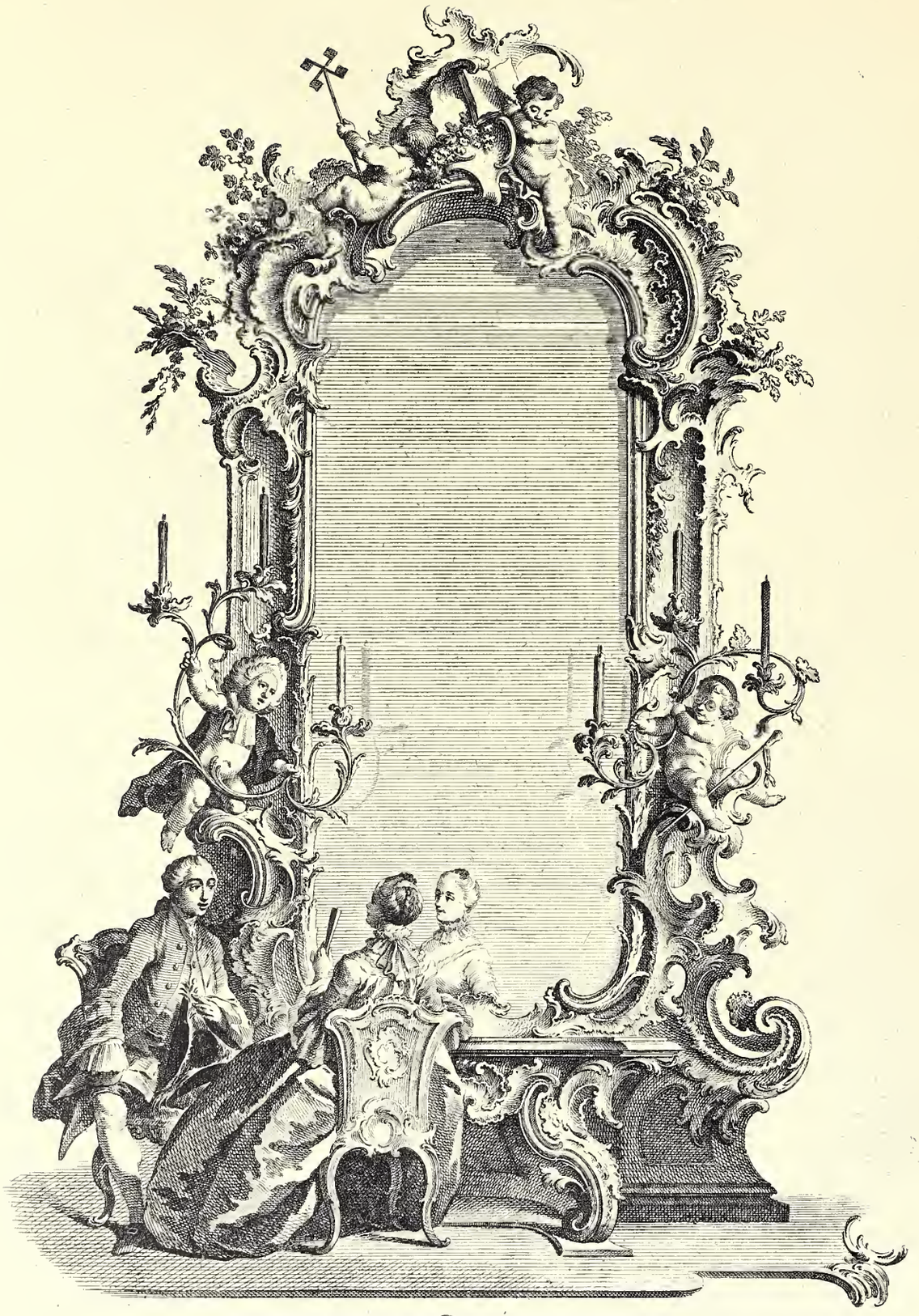
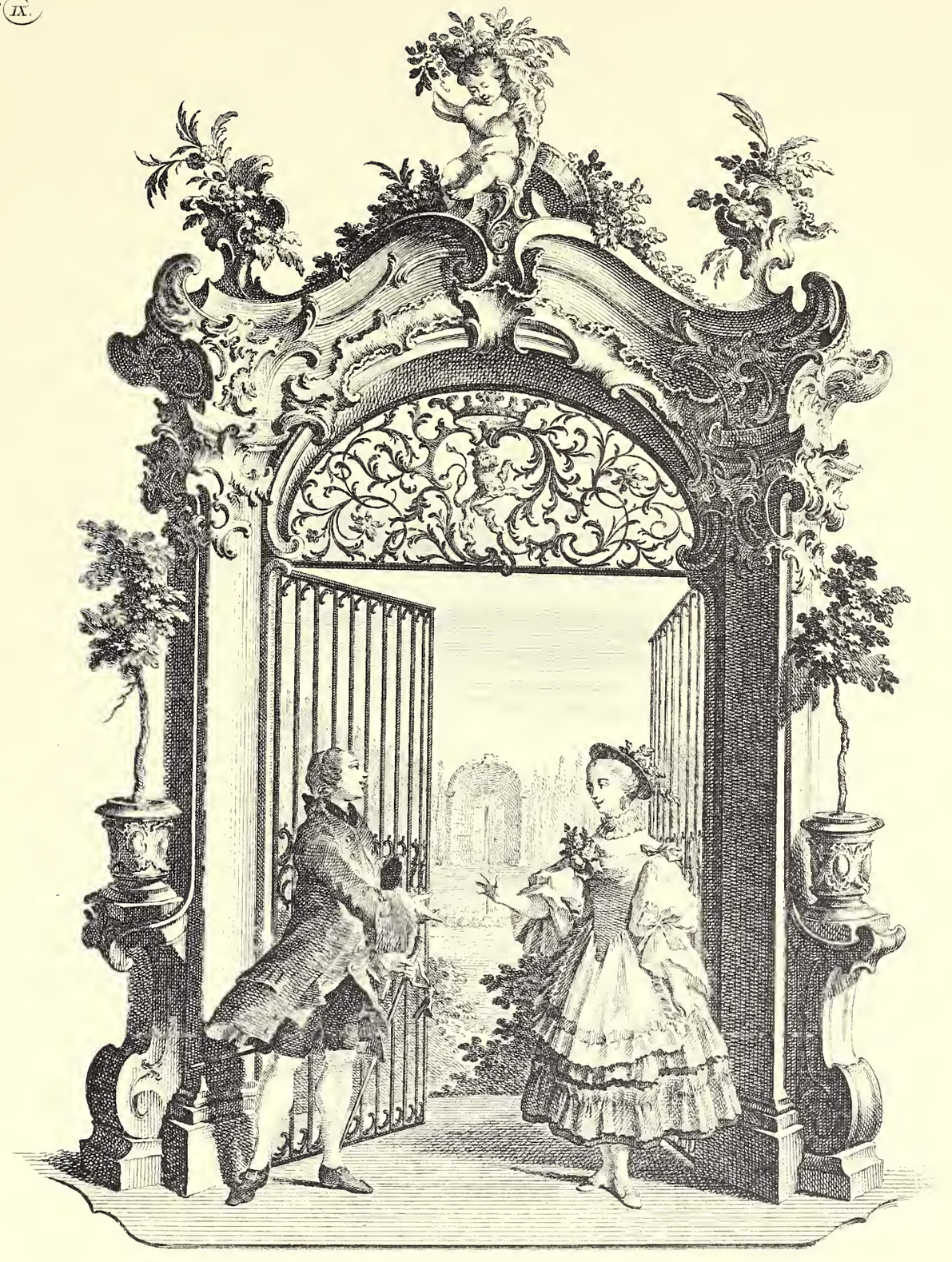


Trumeau de Glace

Orné avec les quatre parties de la Vie humaine

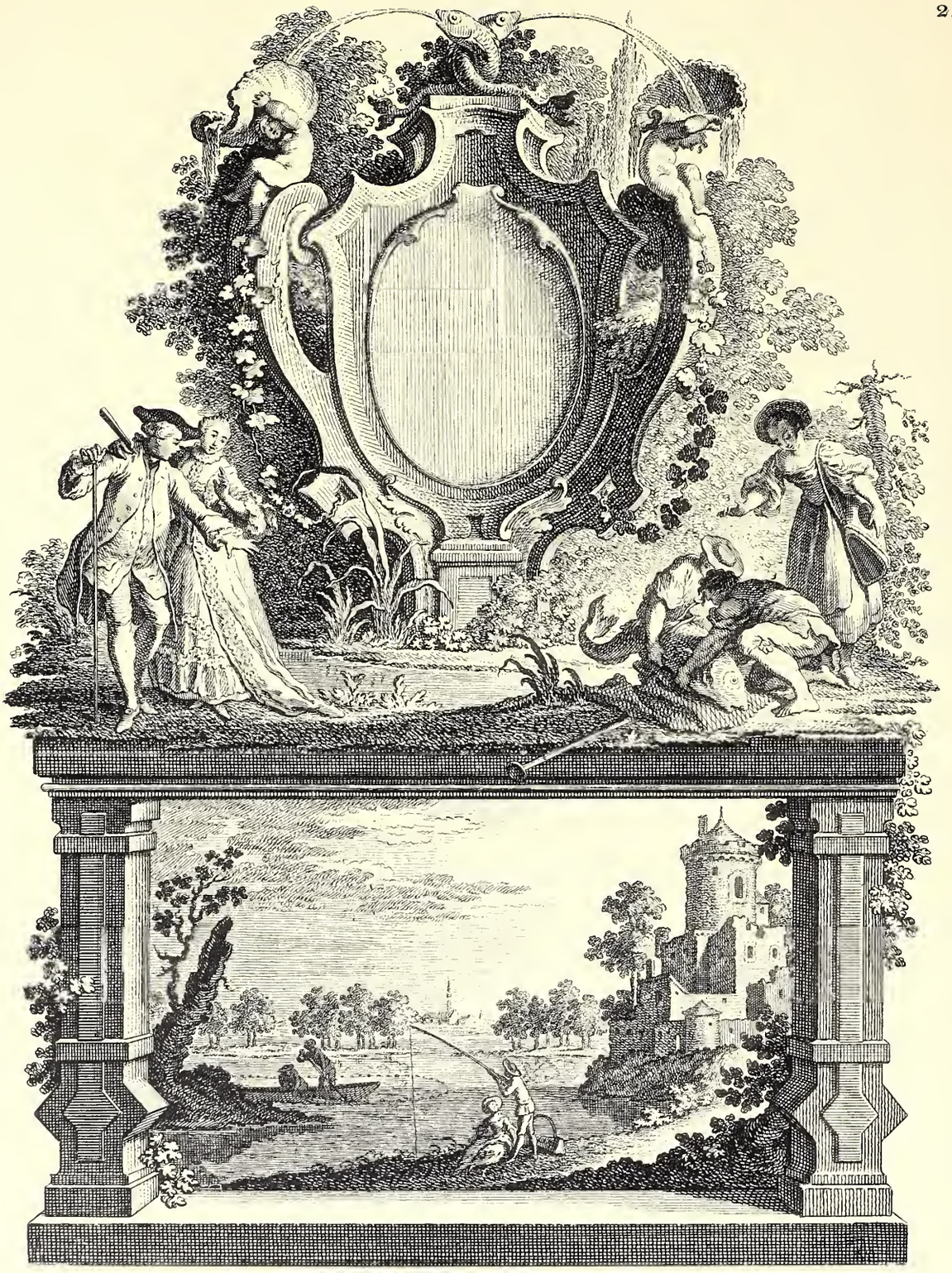
I. E. Nilson. sculps. et excud. A.

N.° IX.



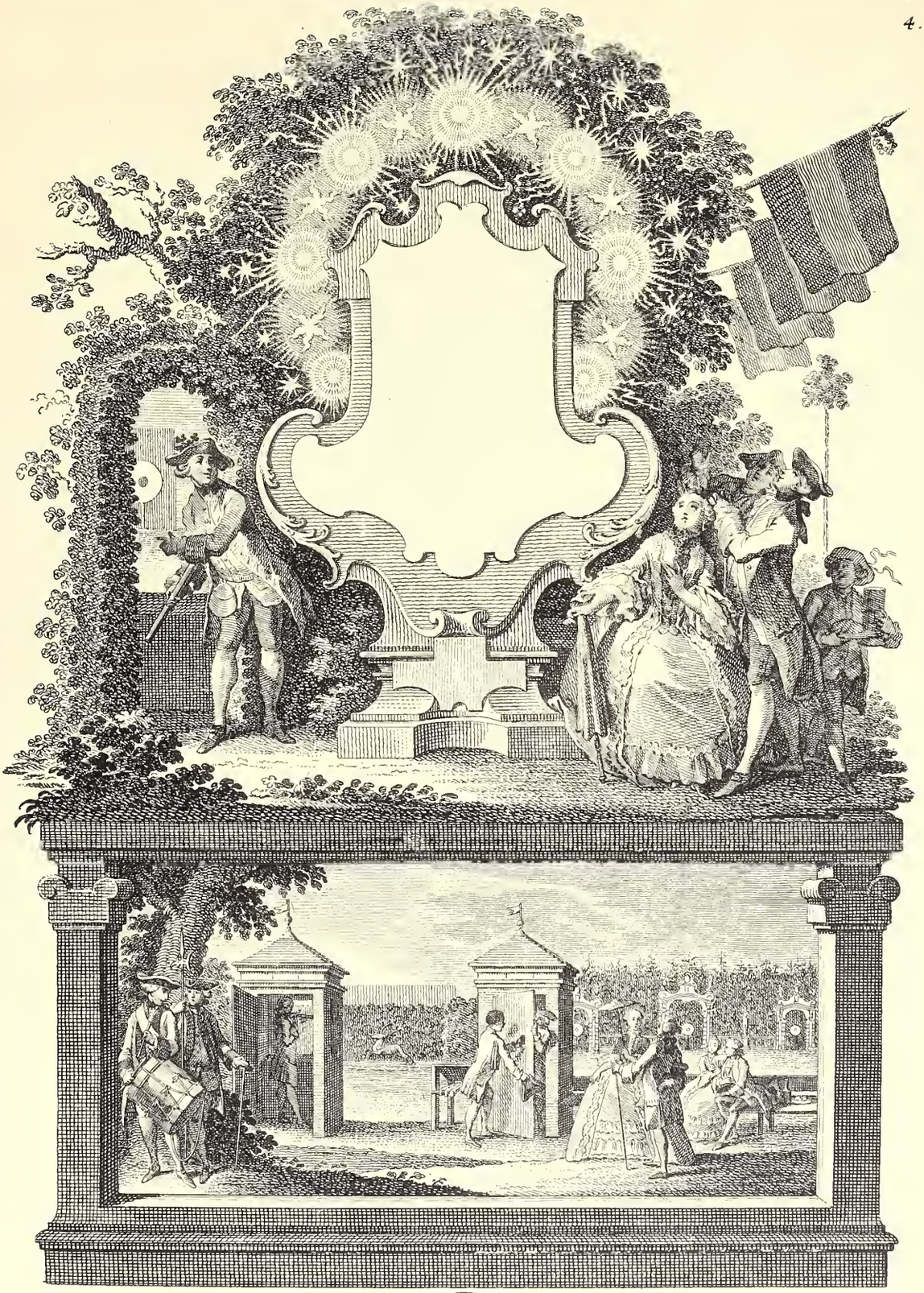
Façon moderne d'une Porte de Jardin.

I. E. Nilson inv. Sculps. et excud. Aug. V.



L'Eau.

Dessiné et gravé par I. E. Nilson. qui se vende à Augsbourg.



Le Feu.

Delſené et gravé par I. E. Nilson, qui ce vende a Augsbourg

Bienque l'air soit un peu dure,
De sorte qu'il de plait au sein:
Pour aleger cette abatture
Suffit asses l'amour et Vin.

Le Printems.
Der Frühling.

Was kühle Lufft im Lenz noch mindert das Ergözen,
Das kan durch ihres Feuer so Lieb als Wein ersezen.

J. E. Nilson. inv. et excud. A. V.

Pour endurer bien la malaise
D'Hyver, ses courts et tristes jours,
Qui est celui qui ne se plaise
A faire à des patins un tour ?

L'Hyver.
Der Winter.

Des Winters kurzer Tag wird kürzer hingebracht,
Wañ man auf glatten Eiß sich Complimente macht.

J. E. Nilson inv. Sculps. et excud. c. P.

La belle, pour braver le froid, avec courage
Passe du pont glacé le perilleux passage ;
La nature semblant de glace se couvrir,
Pour commencer le tems par un nouveau plaisir.

J. F. Nilson, am. Sculps. et excud. A.V.

La fraicheur du matin, la nature riante,
Et des près arrosés la verdure brillante
Raviſſent le berger; mais ſon plus doux bonheur
Lui l'enchante encor plus, eſt de Doris le coeur.

A. C. Nilson. ins. ſculp. et excud. A. V.

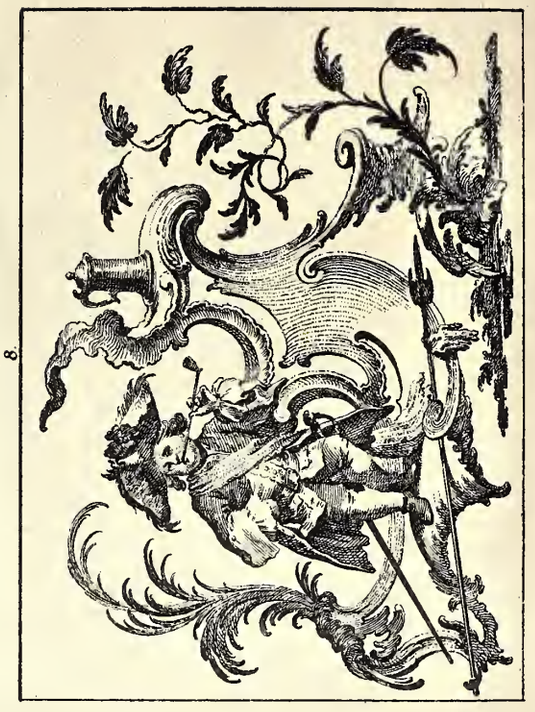
Zwey Äpfel? welch ein Glück! Wie mächtig reich bist du!
Rufft hier das gröſsere dem kleinern Kinde zu.

Was dencket dieſes Paar? Ach es vermiſst die Stunden
Der Jugend und das Gut, das es darin empfunden.

I. E. Nilson, imp. Sculps. et excud. A.V.

N. XII
1.
Neues
Caffehaus.
Es ist die Red bei diesem Weib vom Mißbrauch, nicht vom Zeitvertreib
J. E. Nilson, ow. sculps. et excud. Aug. Vind.

6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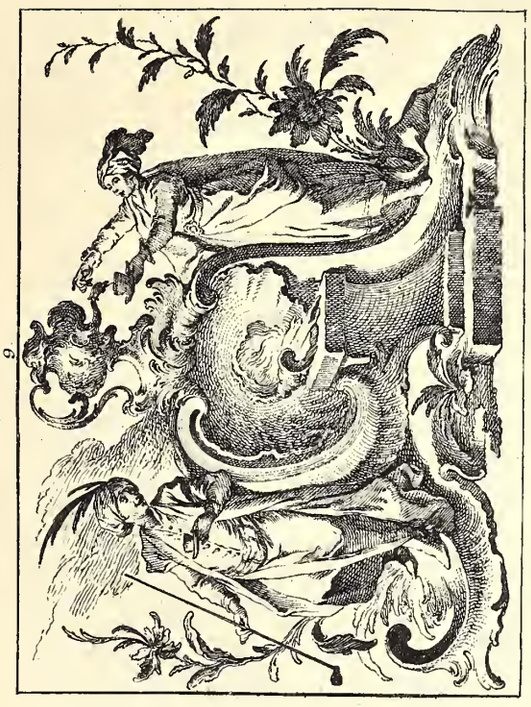

9.

11.

10.

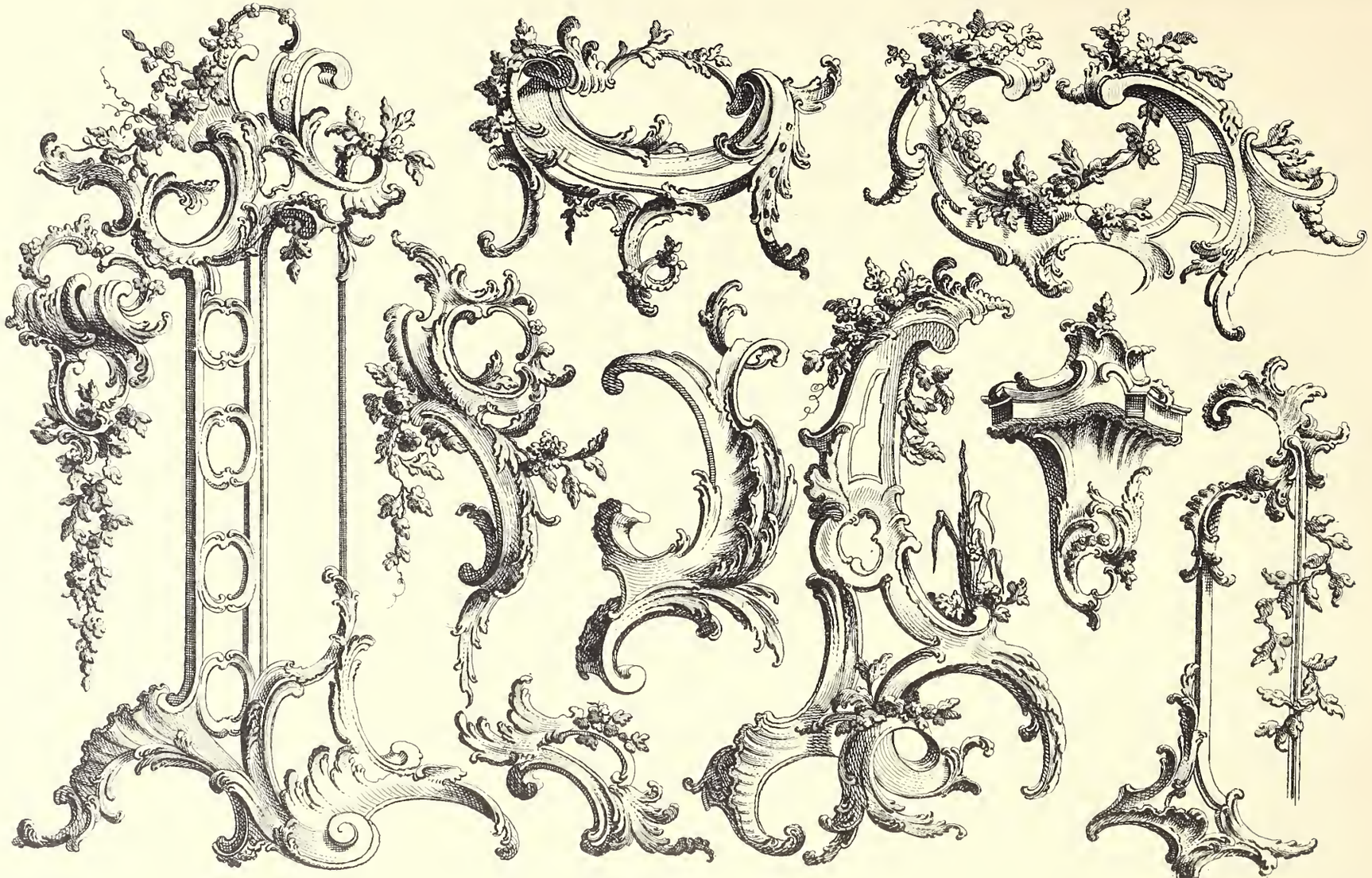
12.

Haberman del.

№ 57.

Ioh: Georg Hertel, excud. Aug: V.

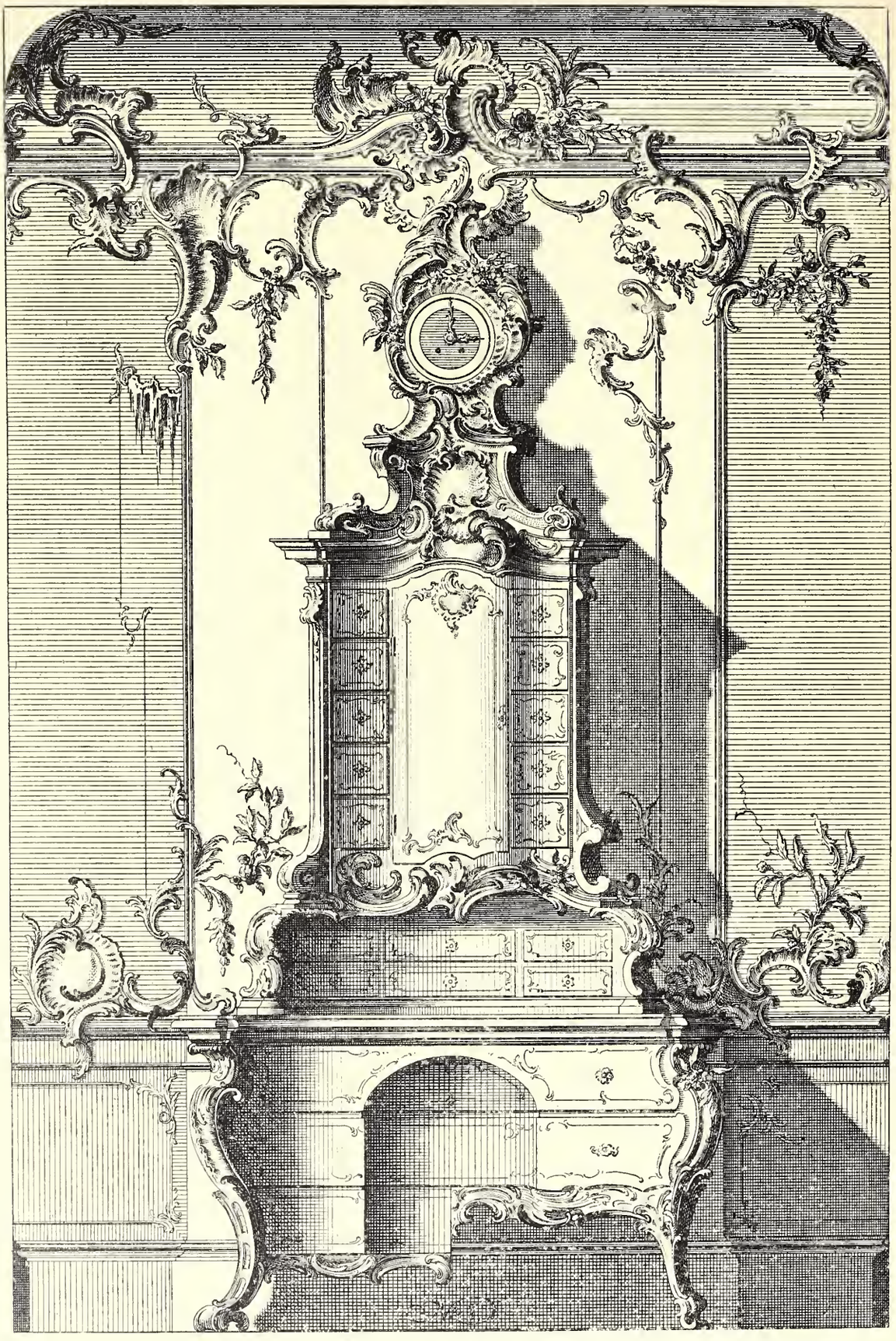
1



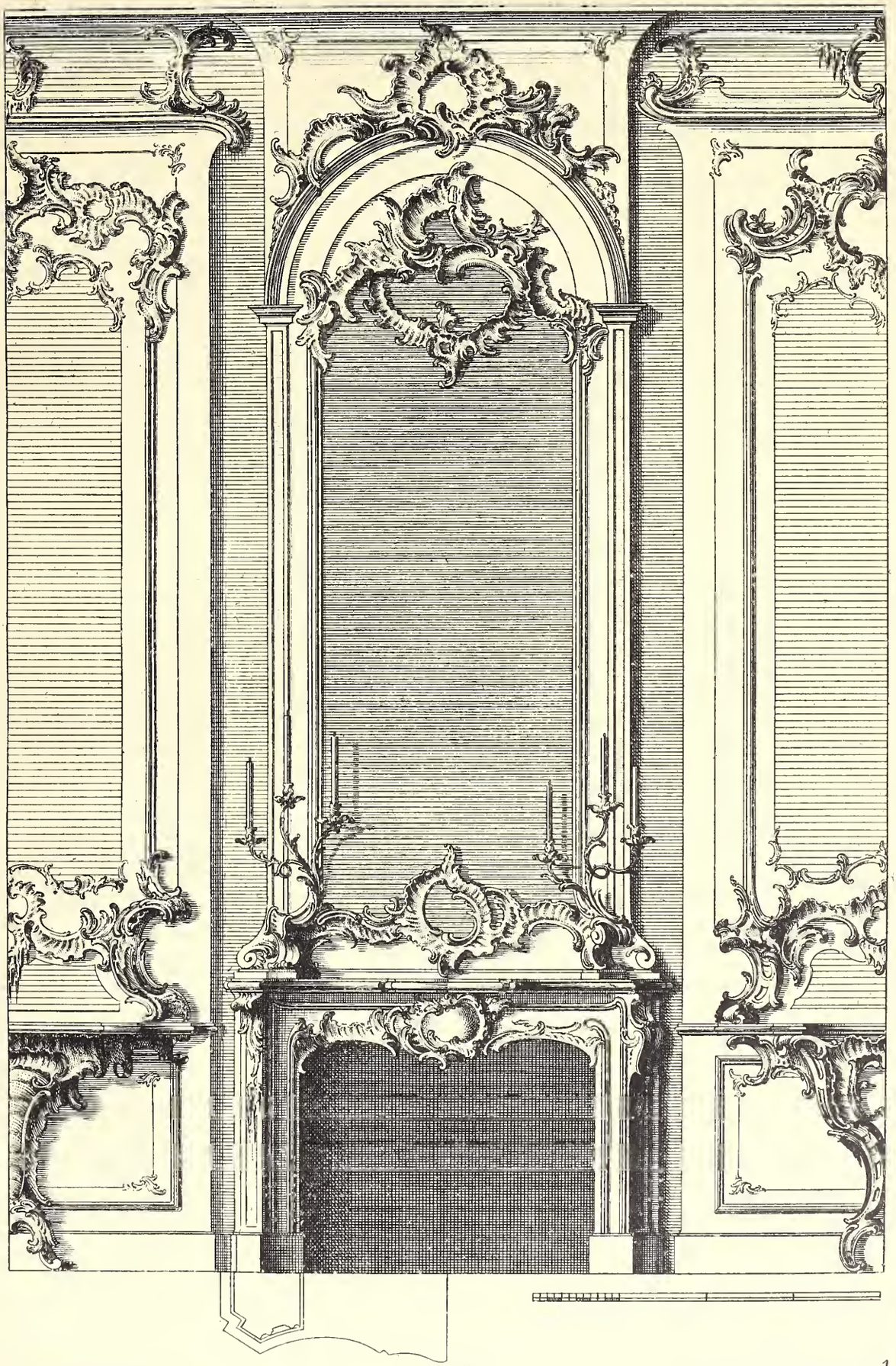
Habermañ del

№ 117.

Ioh: Georg Hertel, excud Au



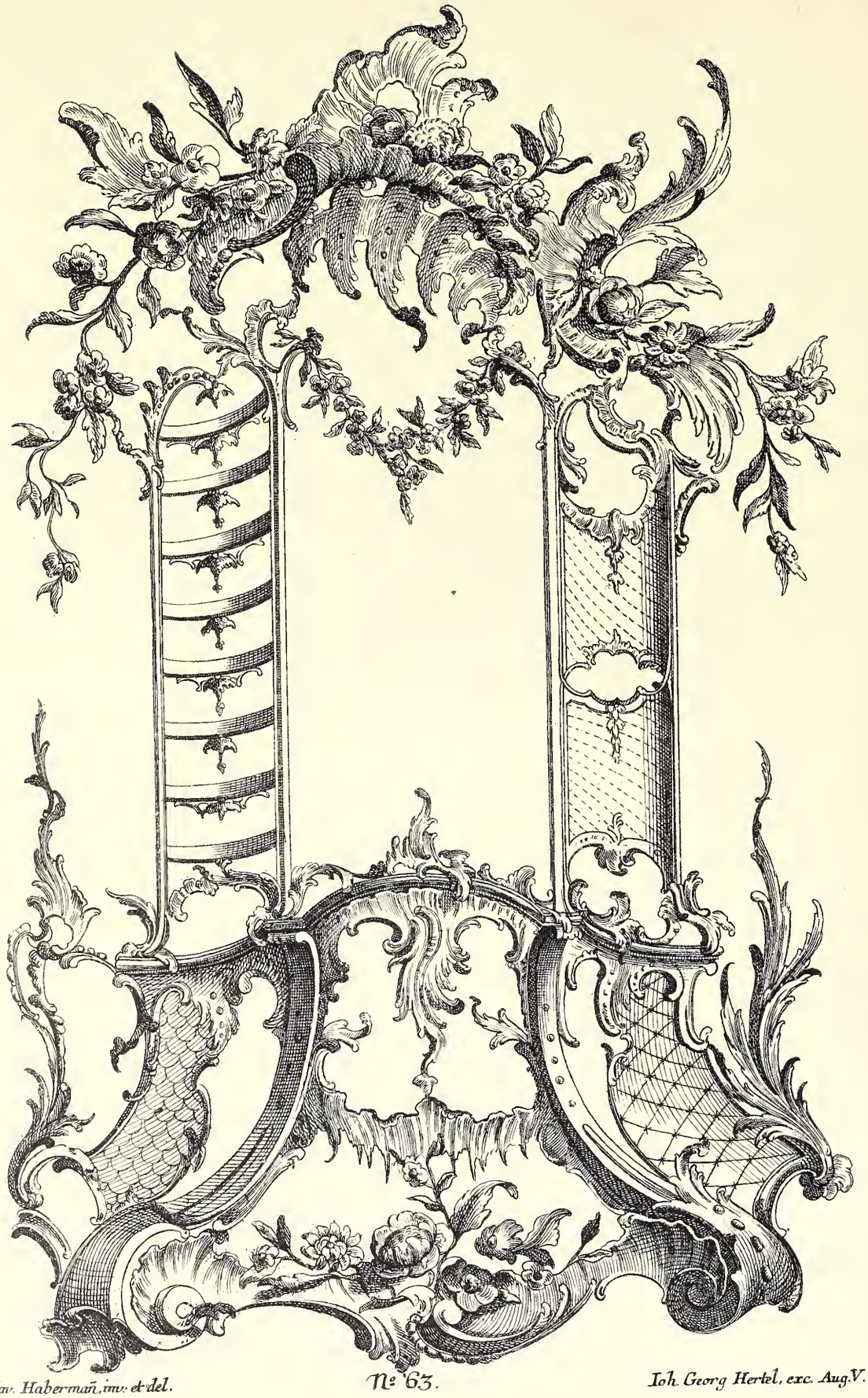
F. Xav. Habermañ, inv. et del. *№ 163.* *Joh. Georg Hertel, excud. Aug. V.*



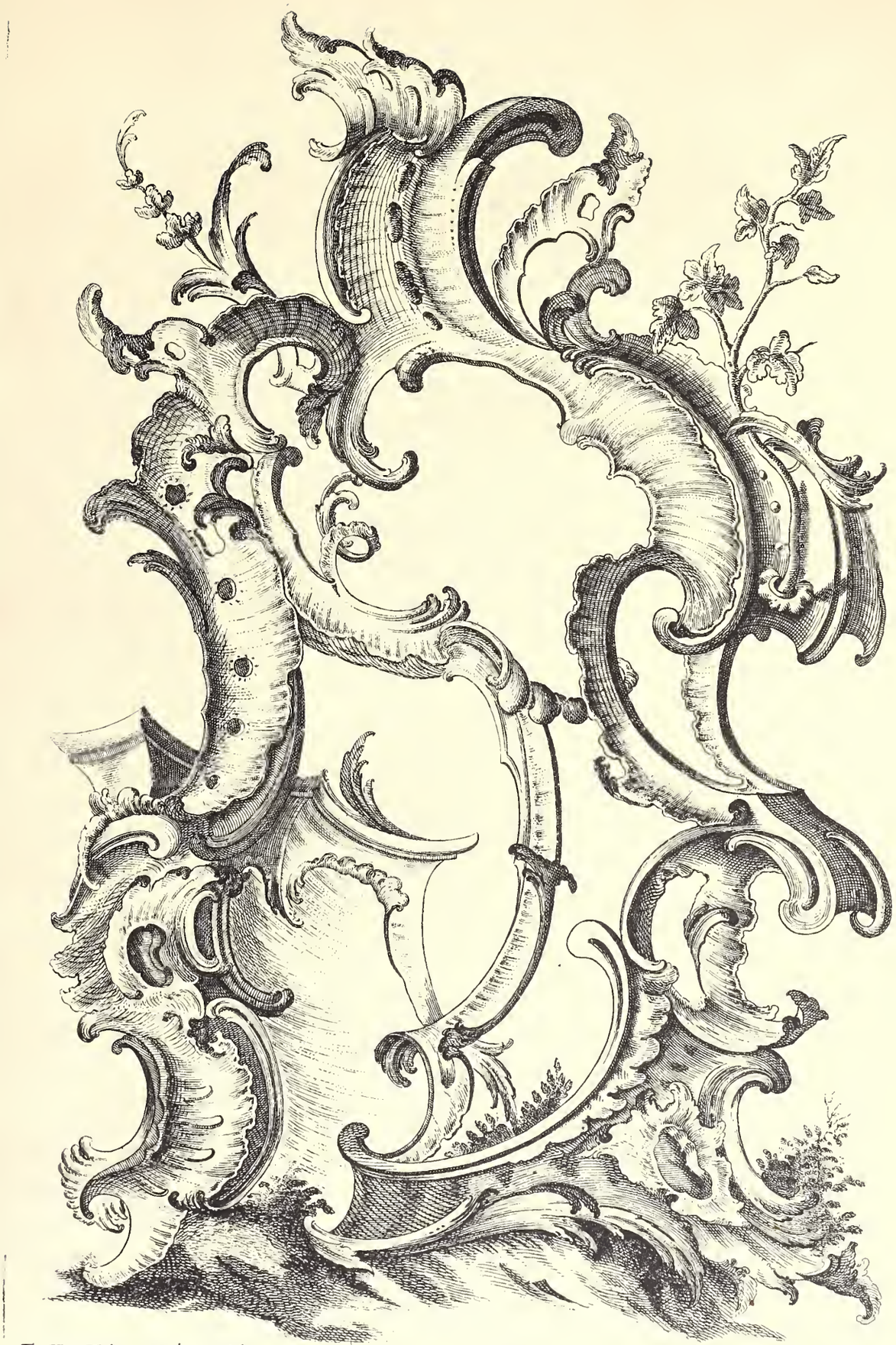
F. Xav. Haberman, inv. et del.

N:164.

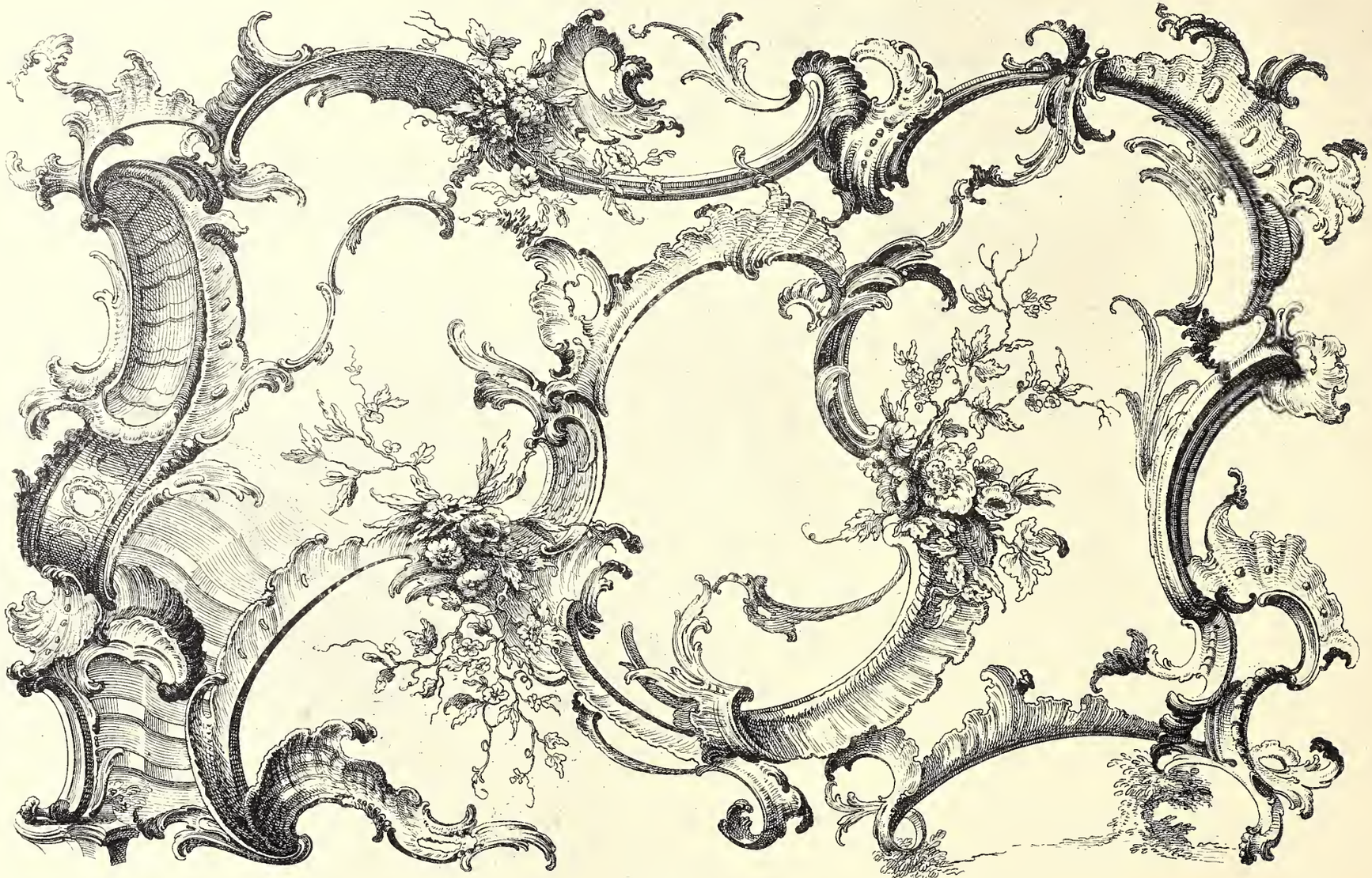
Ioh. Georg Hertel, excud. Aug. Vind.



F. Xav. Habermañ, inv: et del. Nº 63. Ioh. Georg Hertel, exc. Aug. V. 3.



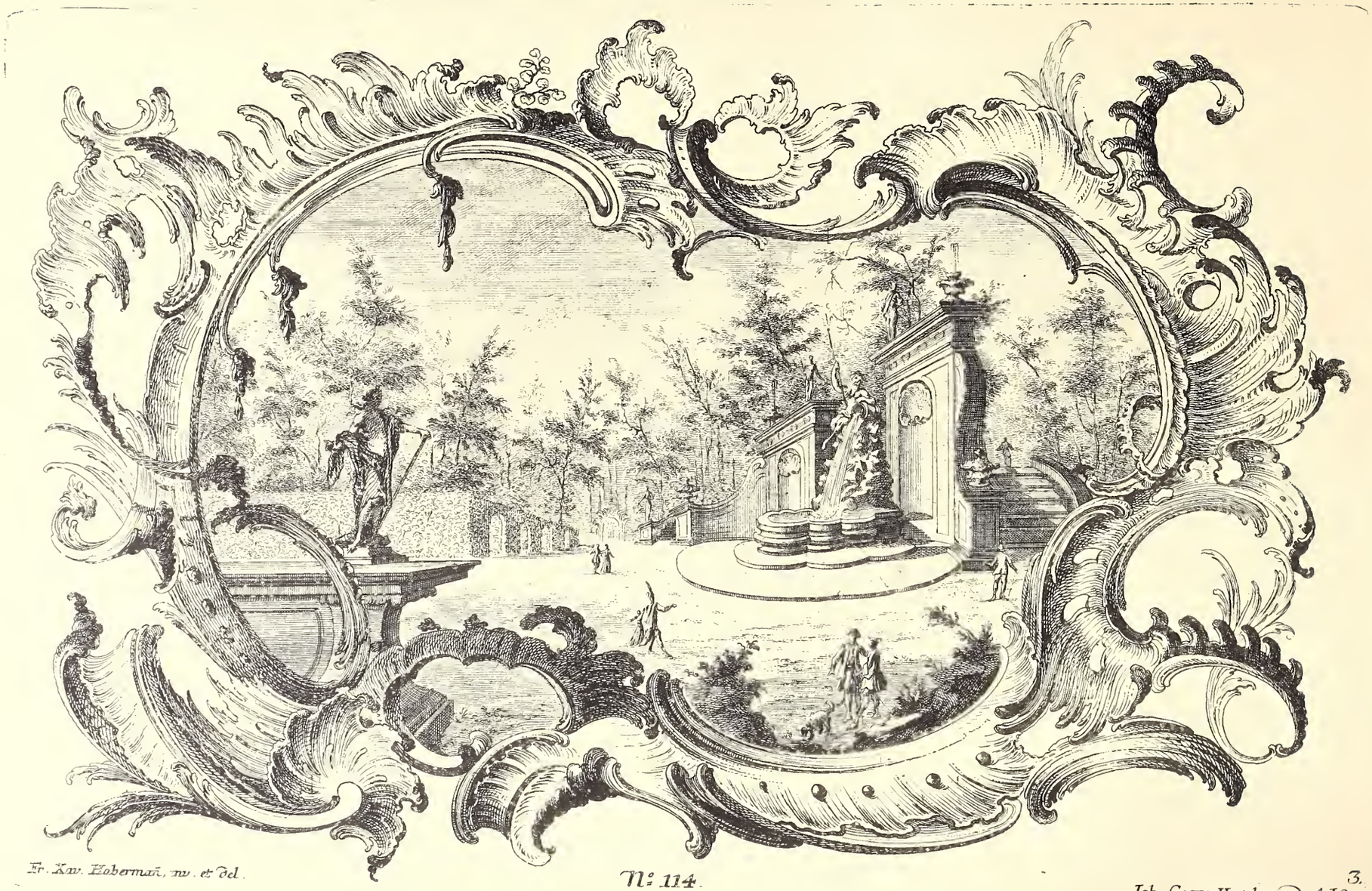
Fr: Xav: Habermañ, inv: et del: *№ 51.* *Ioh: Georg Hertel exc: Aug: V:*



F. X. Habermañ, dêl.

№ 104.

Ioh. Georg Hertel, exc. Aug. V.



Fr. Xav. Habermañ, inv. et del.

№ 114.

Ioh. Georg Hertel, excud. A.V.

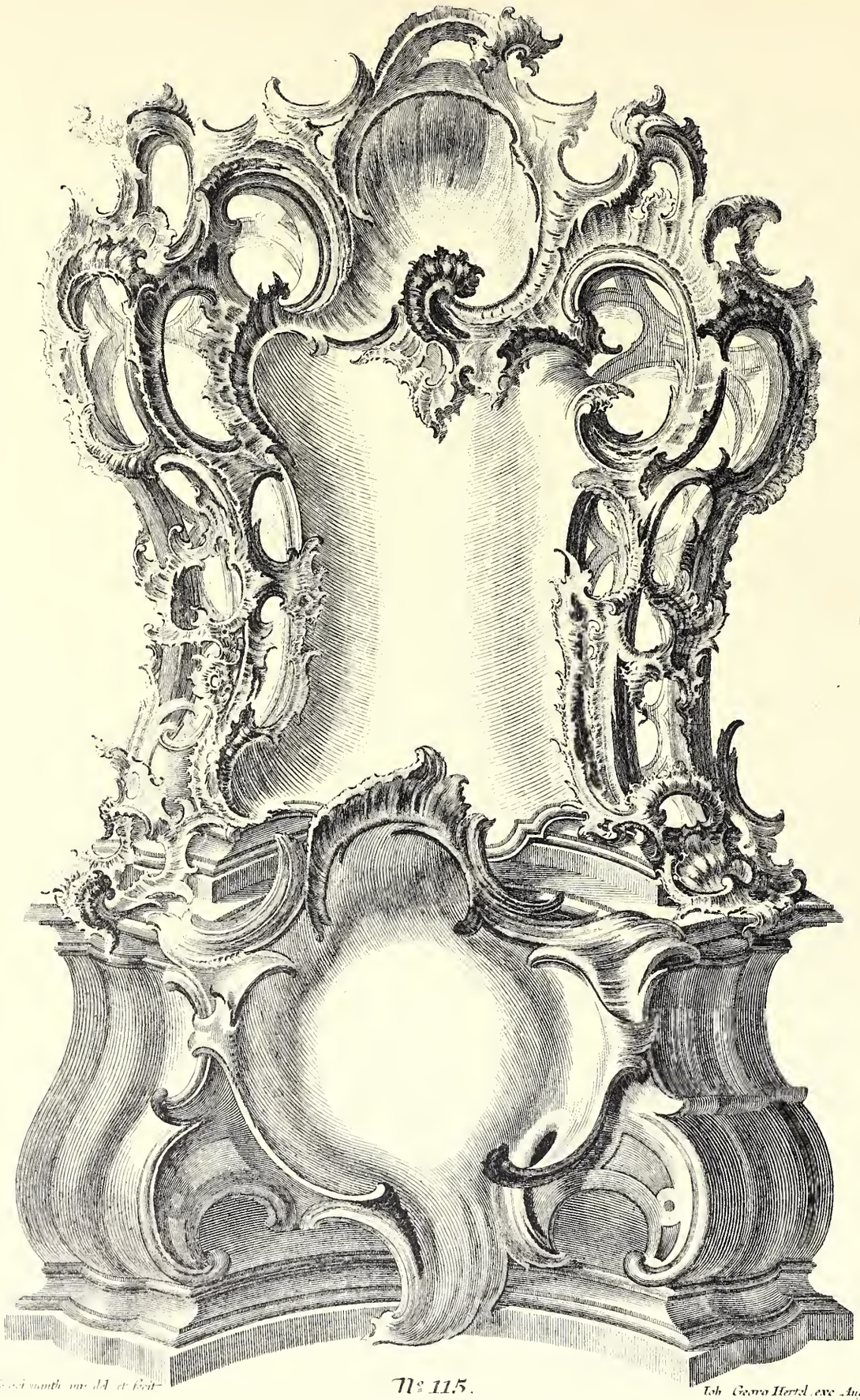
3.

Ieremi. Wachsmuth, inv. Del. et Sculp.

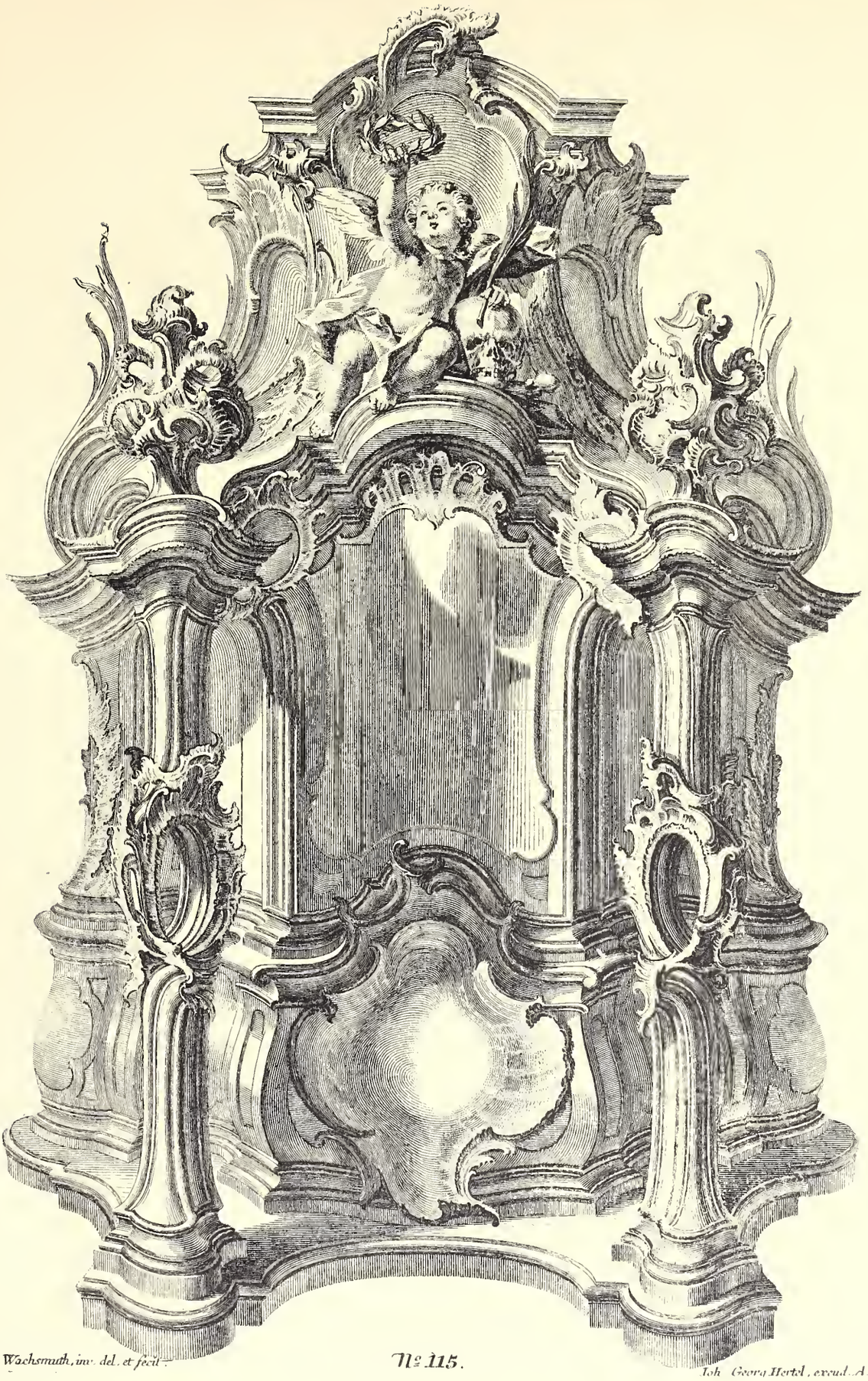
Ioh. Georg Hertel, excud. Aug. Vind.

Der Winter. L' Hiver.

Ierem. Wachsmuth, inv. del. et Sculp. Ioh: Georg. Hertel, excud. Aug. Vind.



№ 115.



Ier. Wachsmuth, inv. del. et fecit.

№ 115.

Joh. Georg Hertel, excud. A. V.

Ier. Wachsmuth, vv. et del. (1728.) Ioh. Georg. Hertel, exc. Aug. Vind.

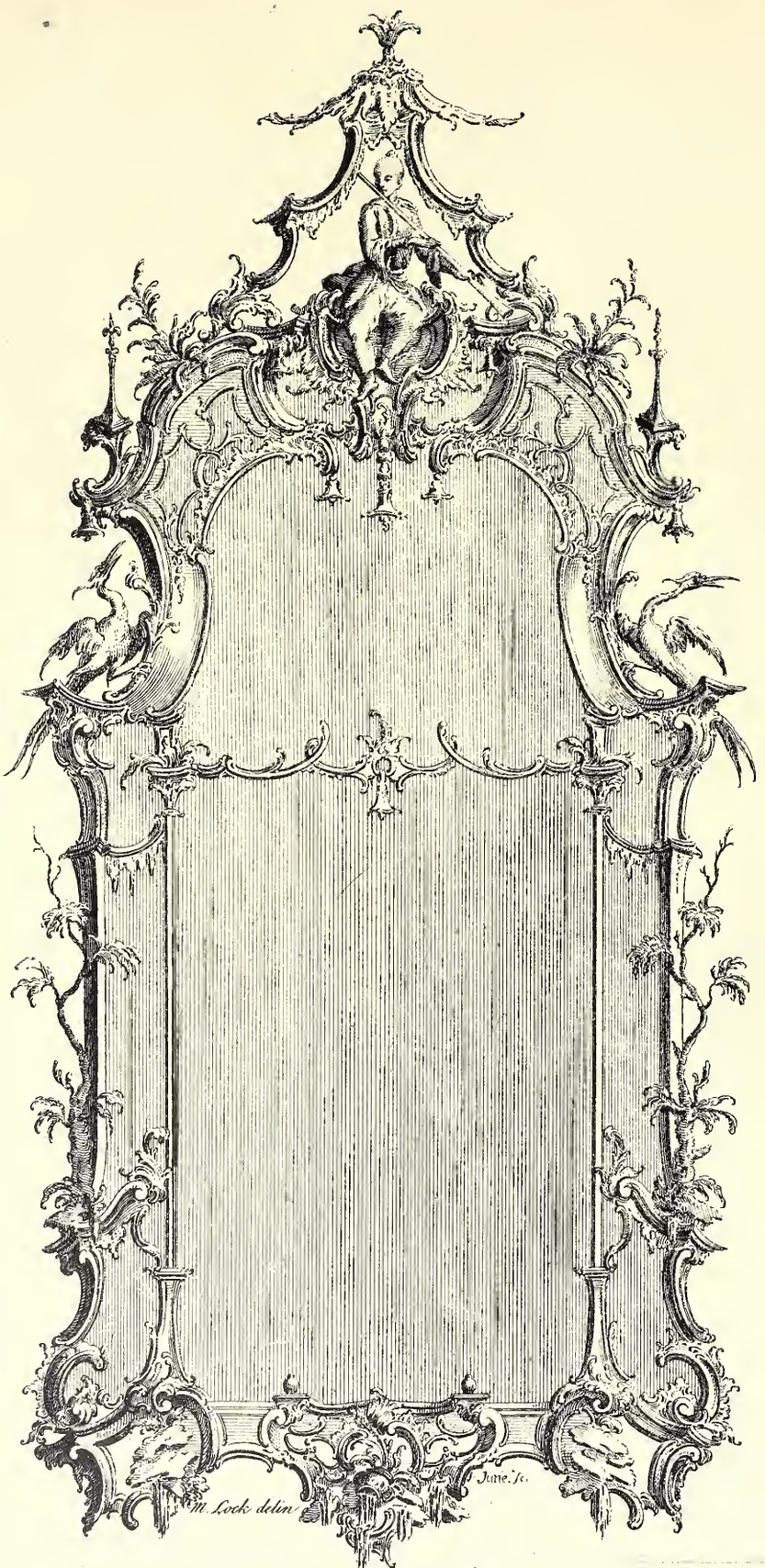
Wachsmuth, inv. et del. *№ 144.* *Joh. Georg Hertel, exc. Aug. V.* 4.

Ier Wachsmahlerin a jeune *C.Priv.S.C.Maj.* *Mart. Engelbrecht excud A.V*

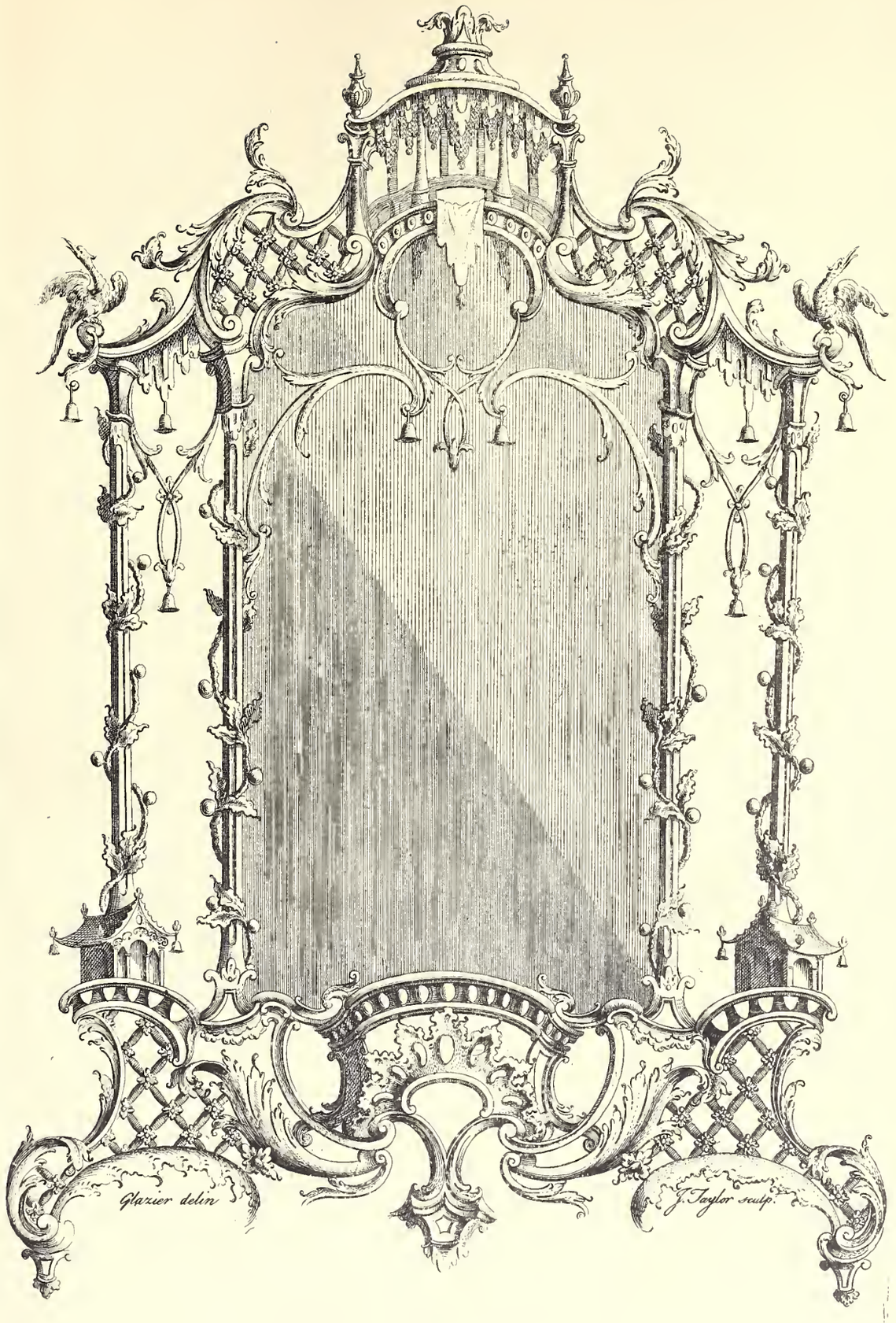
Ier. Wachsmuht inv. et sculps. *C. Priv. S.C. Maj* *Mart. Engelbrecht excud. A.V*

TERRA.
C.P.S.C.M.
Klauber Cath. Sc. et exc. A.V.

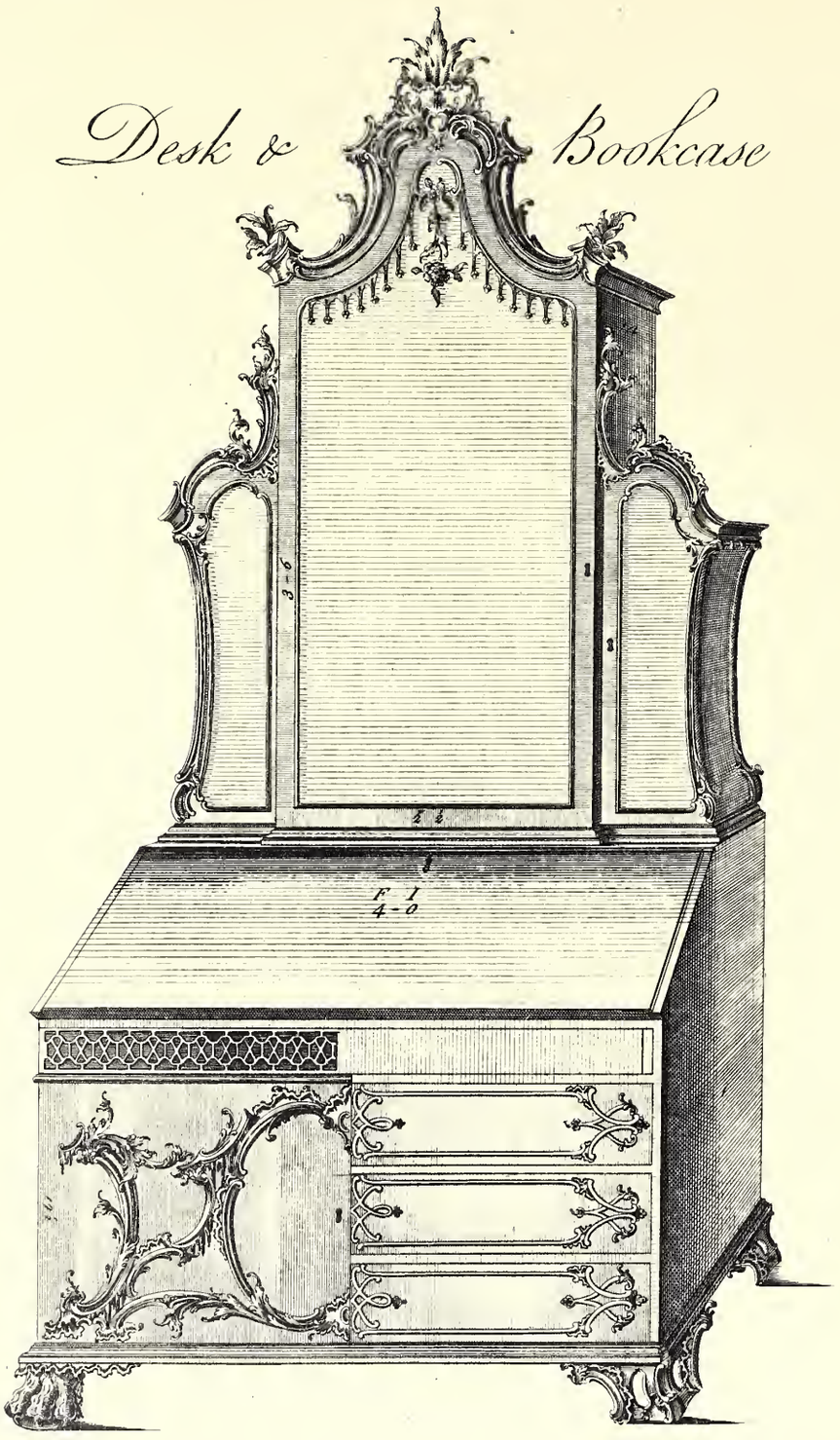
IGNIS.
C.P.S.C.M.
Klauber Cath. Sc. et exc. A.V.



Publishd according to Act of Parliament

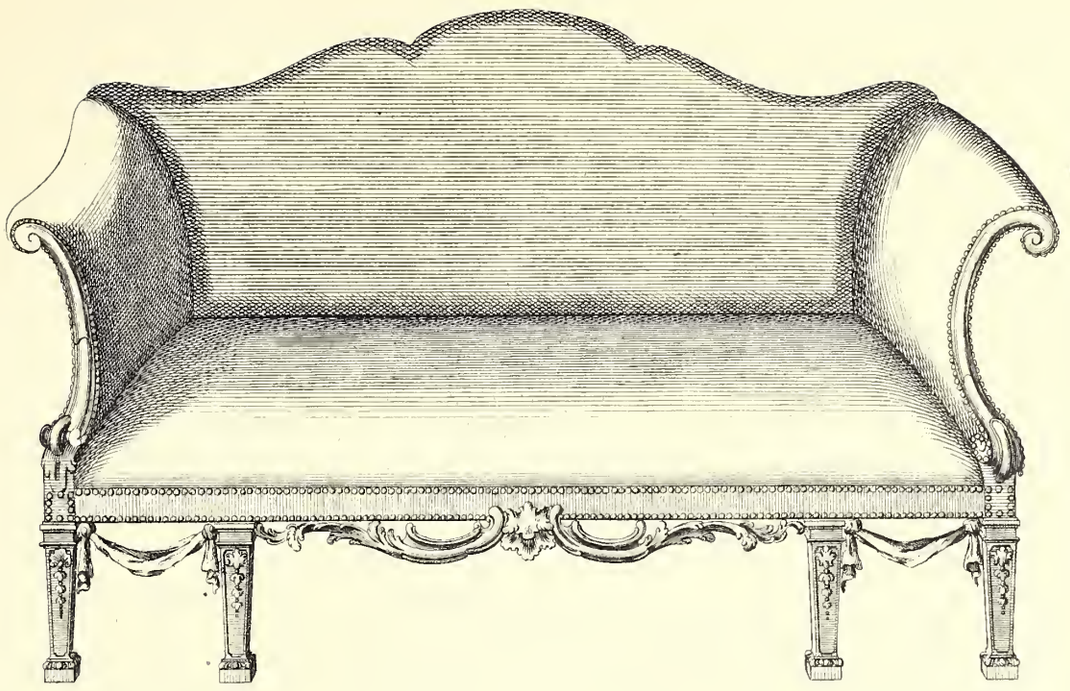

Glazier delin
J. Taylor sculp.

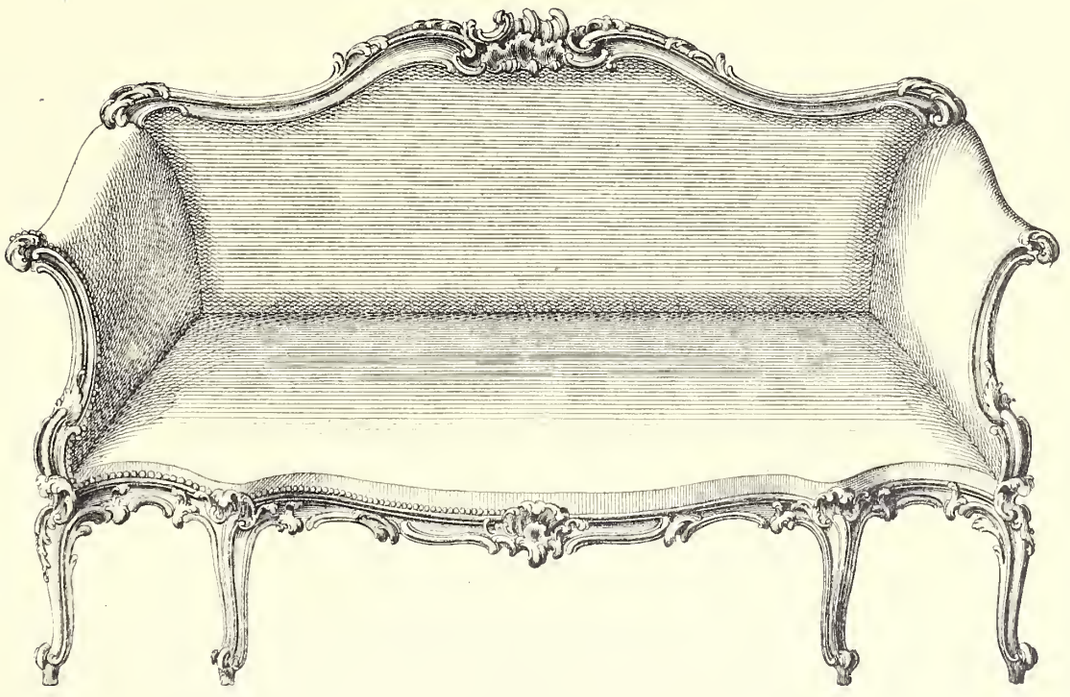
Desk & Bookcase



T. Chippendale inv.t & del. *Pub.d according to Act of Parliament 1753* *J.Darly sculp.*

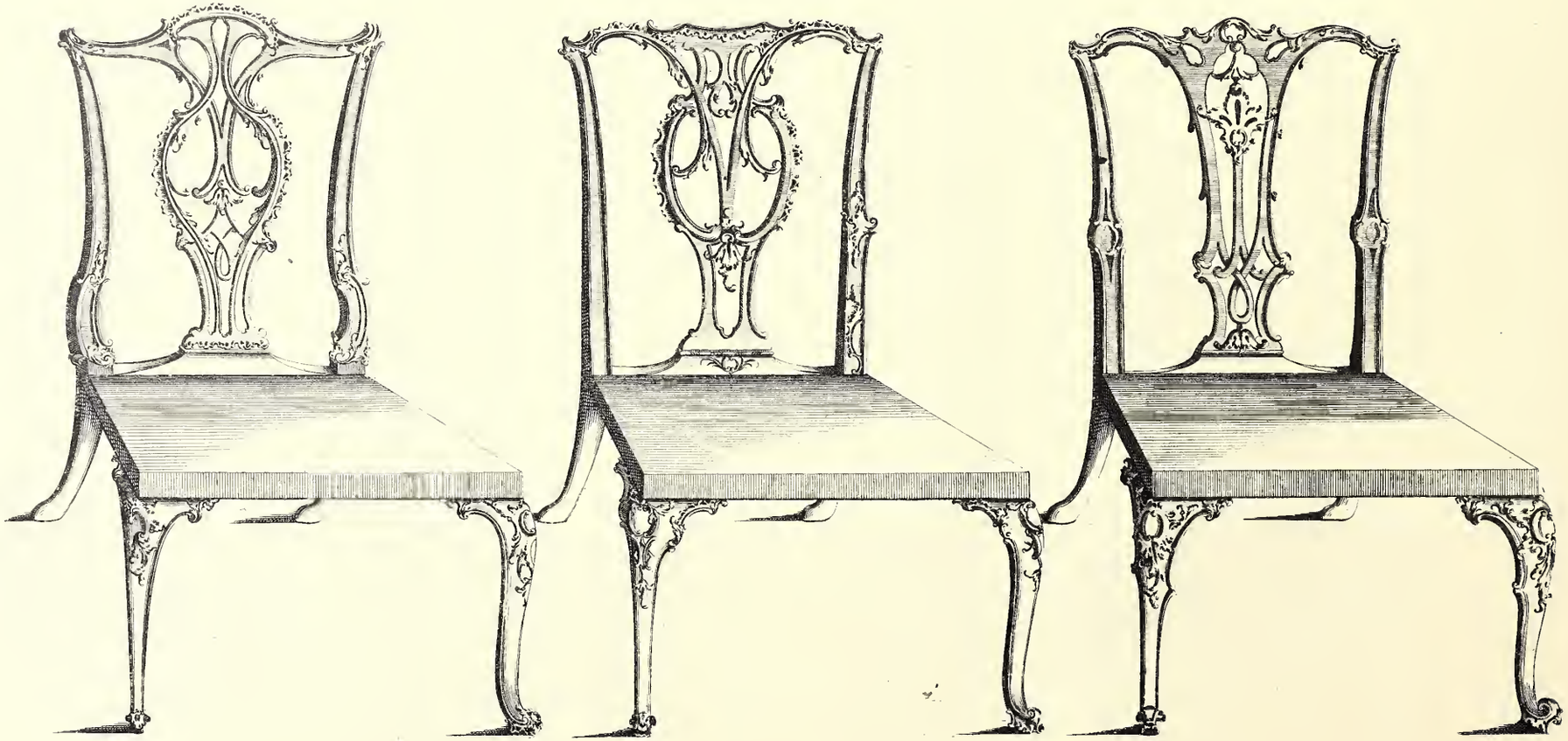
Sofas.





T. Chippendale inv.t et del. — *Published according to Act of Parliament 1759.* — *I. Taylor Sculp.*

Chairs.



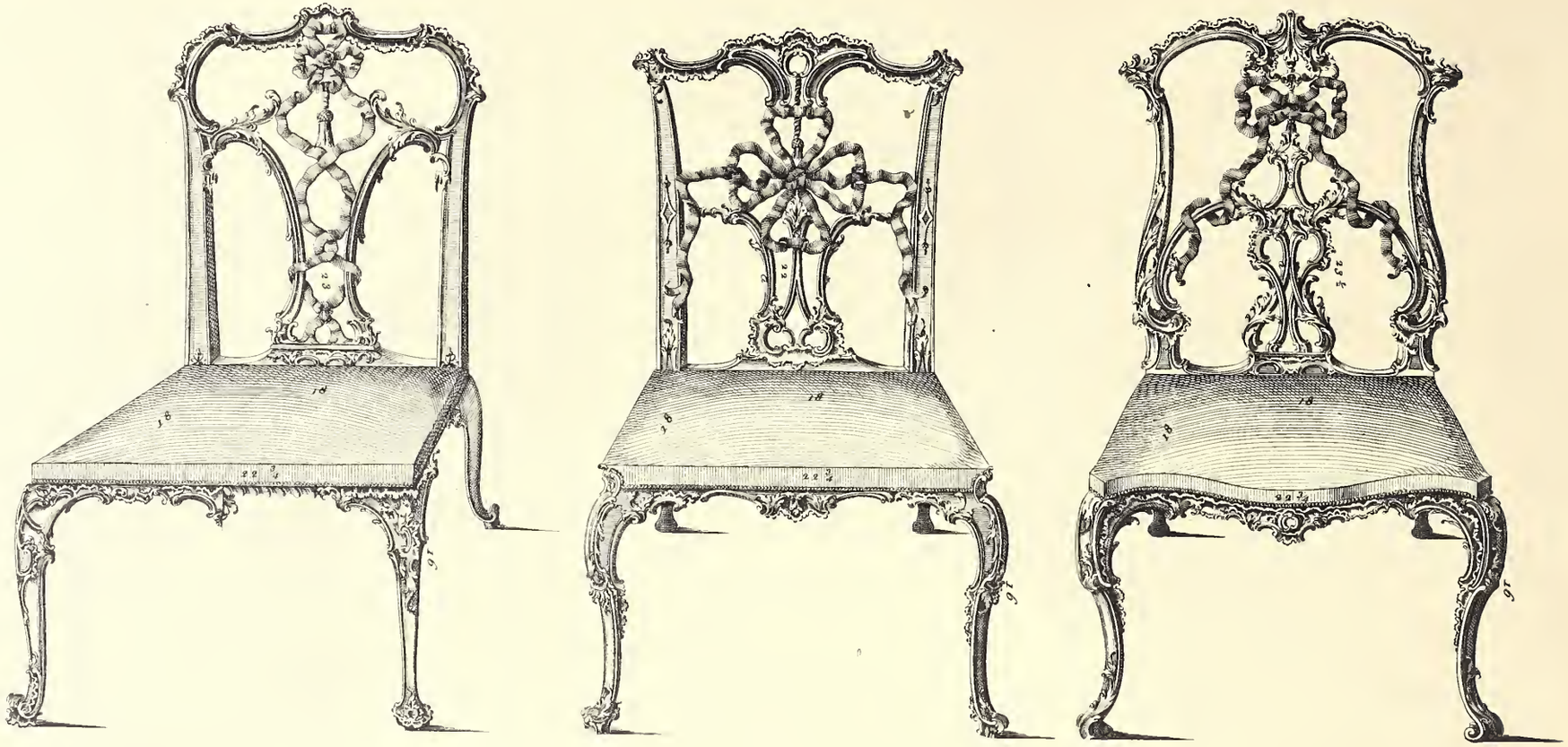
T. Chippendale Inv.t et del.

Pub.d according to Act of Parliament 1753

M Darly sculp.t

N°XV.

Ribband Back Chairs.

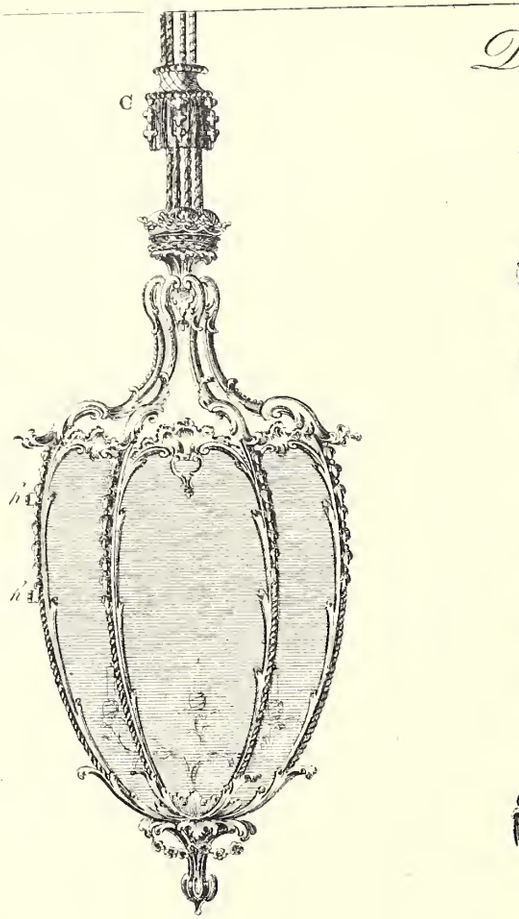


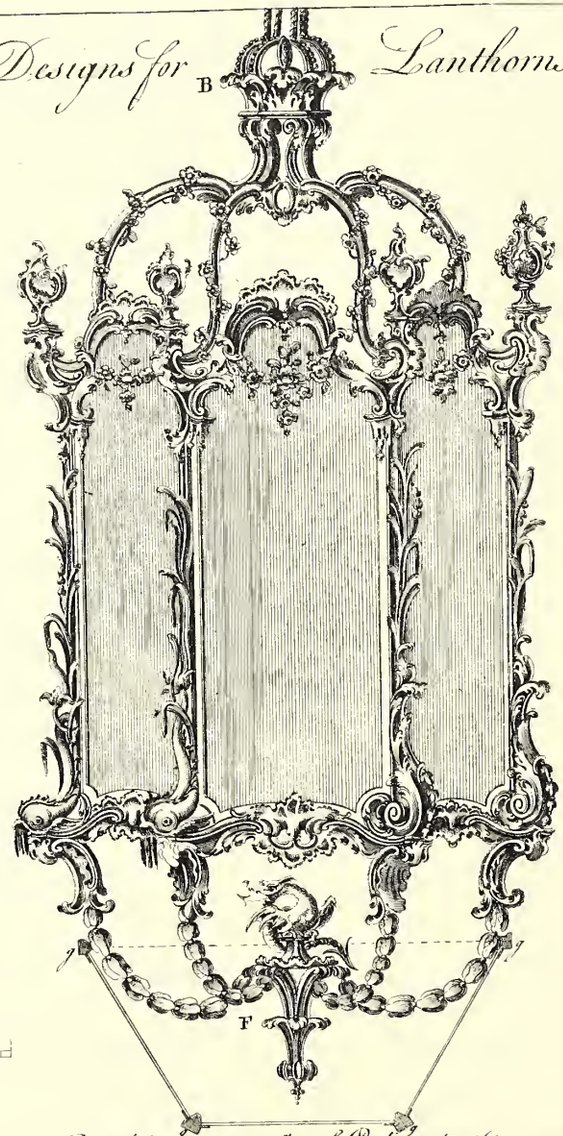
T. Chippendale inv.t et del.

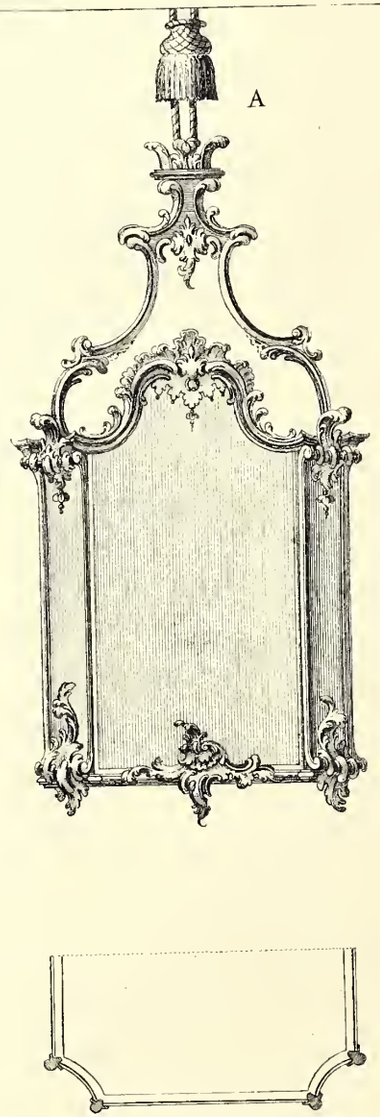
Publish'd according to Act of Parliment

M. Darly Sculp.

Designs for Lanthorns.







T. Chippendale invet. delin.

Published according to Act of Parliament 1761.

W. Foster Sculp.

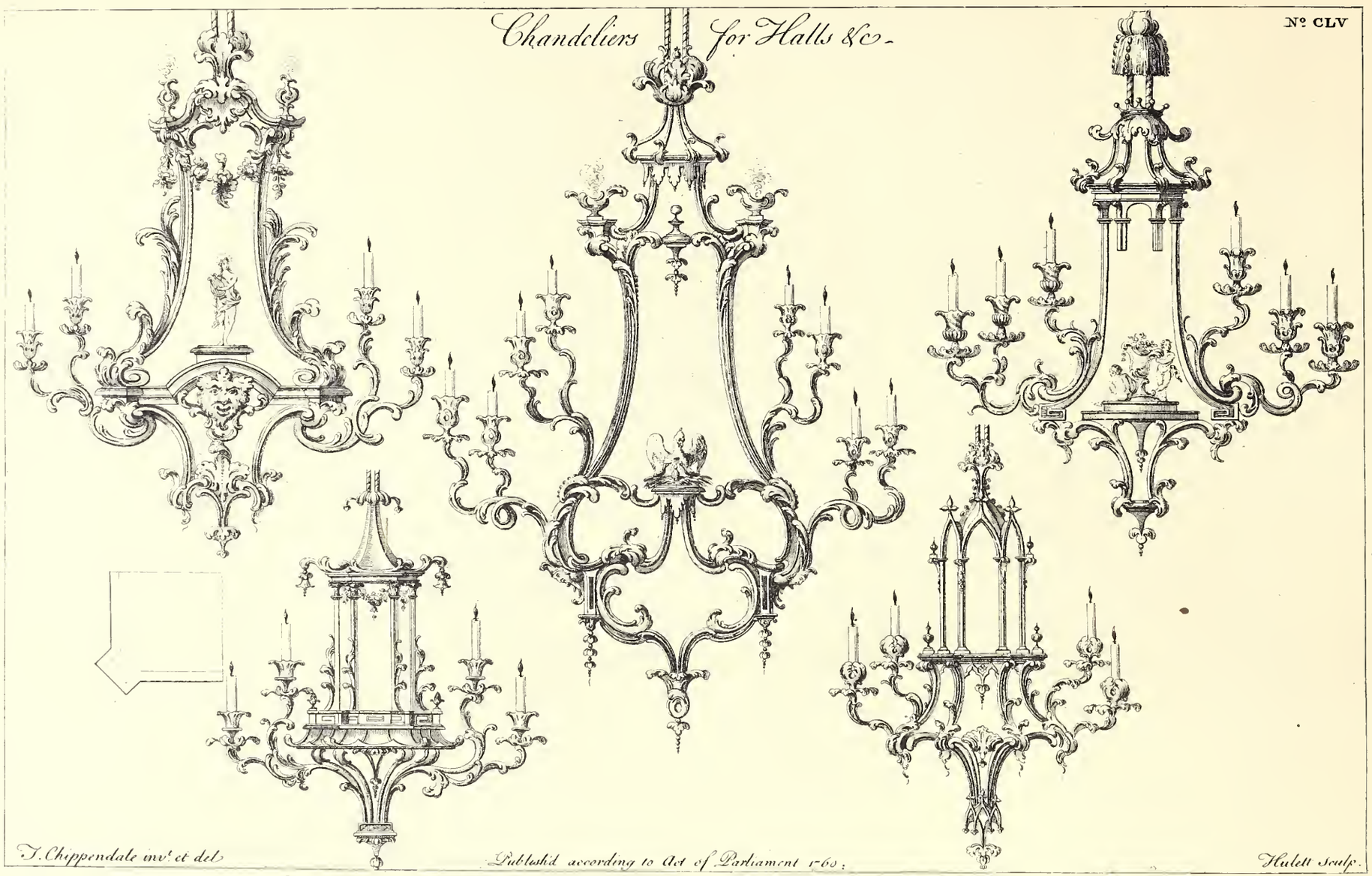
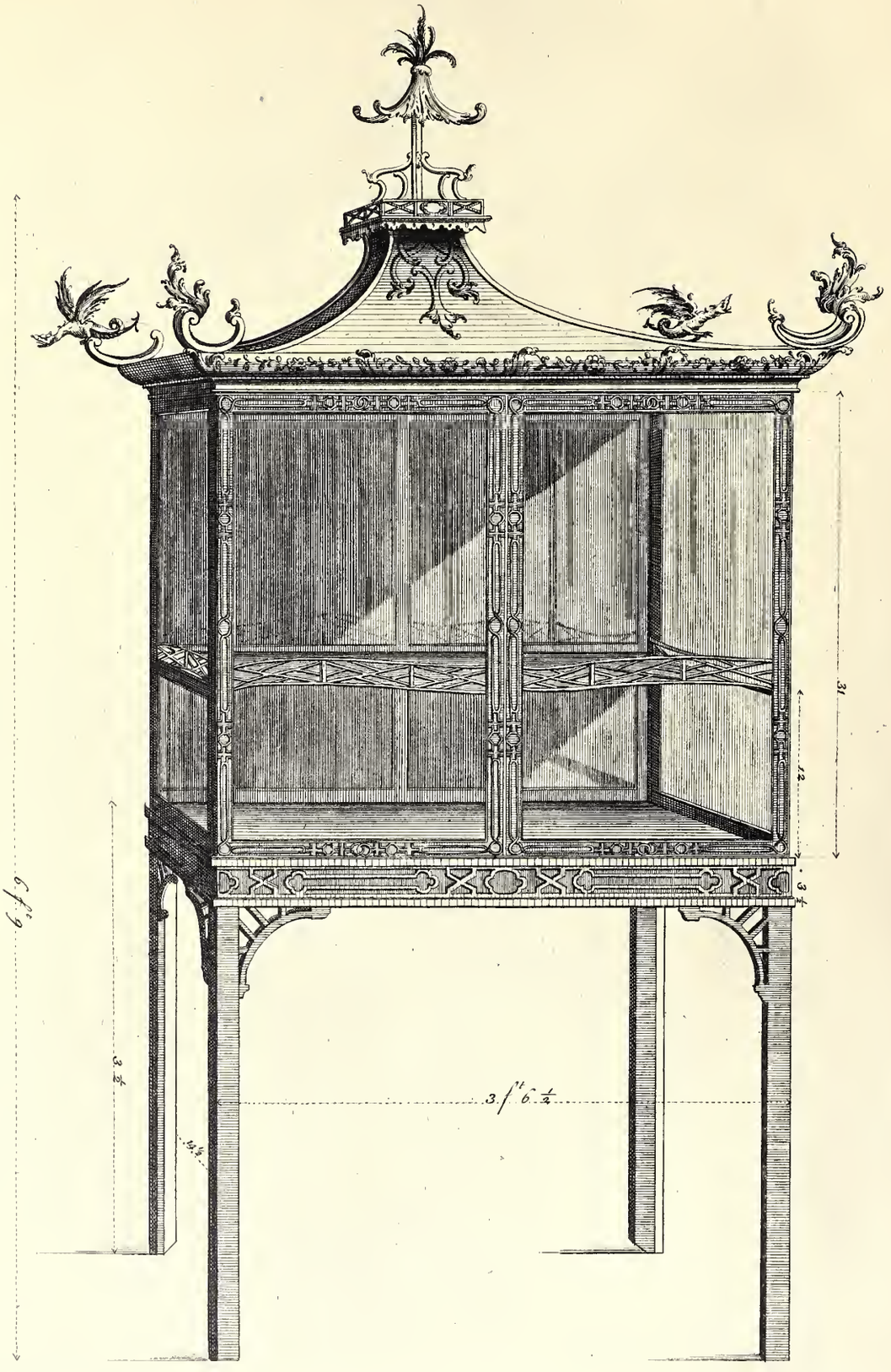

Chandeliers for Halls &c.
No. CLV
T. Chippendale invt et del
Published according to Act of Parliament 1762.
Hulett Sculp.

Plate XLVIII.

A China Case.

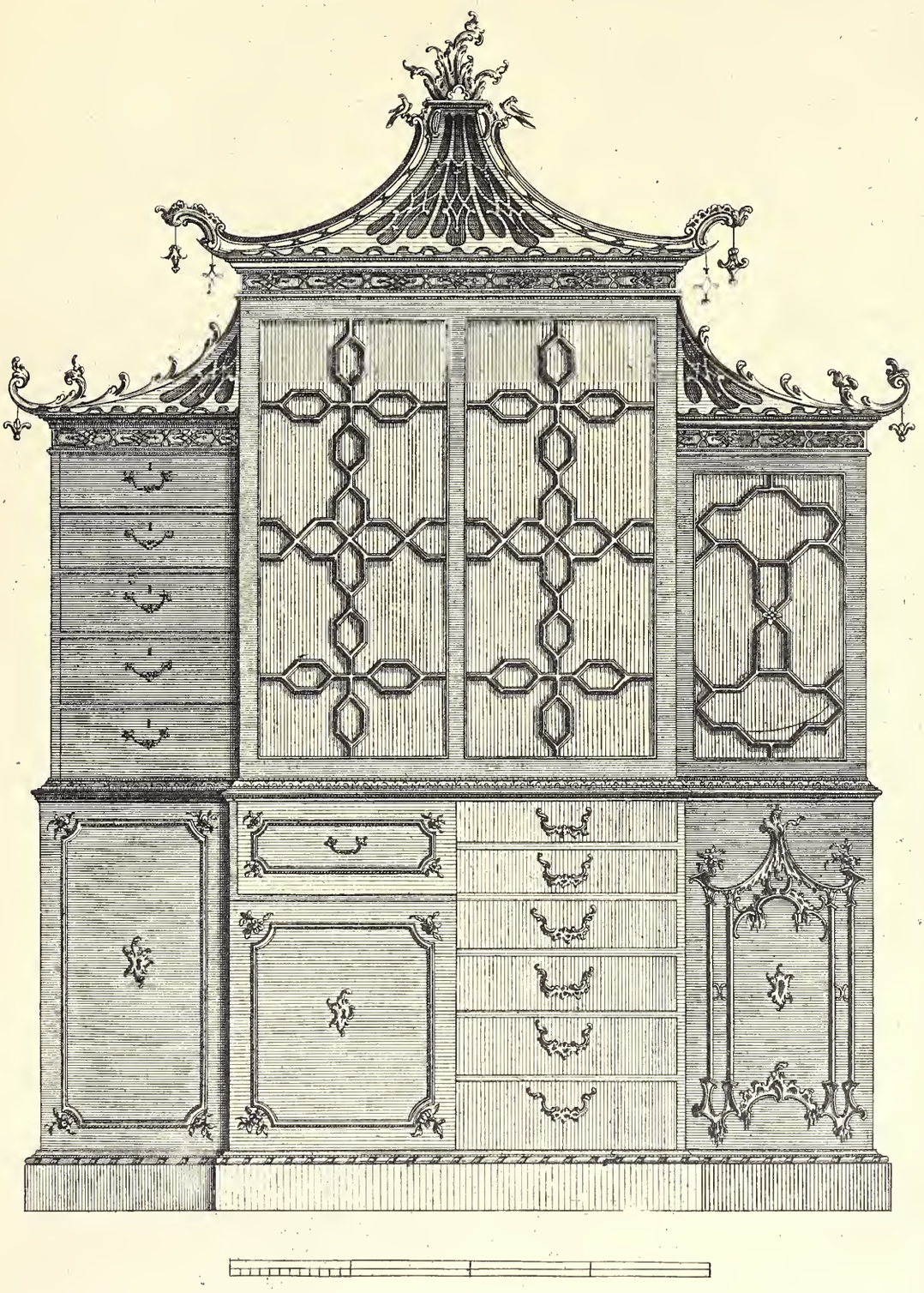


W.m Ince inv.t et delin.t

M Darly sculp.

Plate. XXI.

Gentlemans Repository.

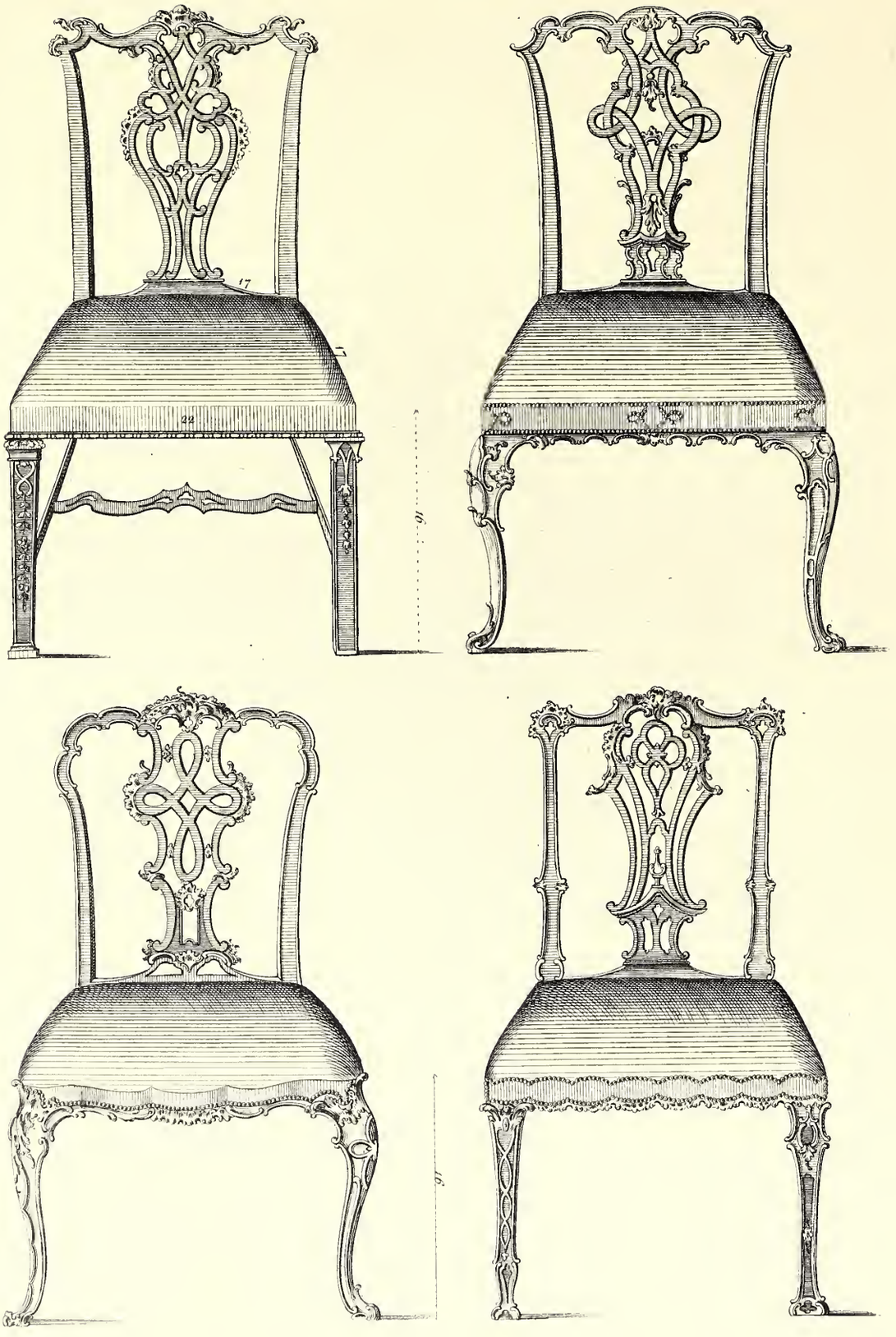


W. Ince inv.t et del.

M Darly sculp.

Plate IX.

Parlour Chairs.

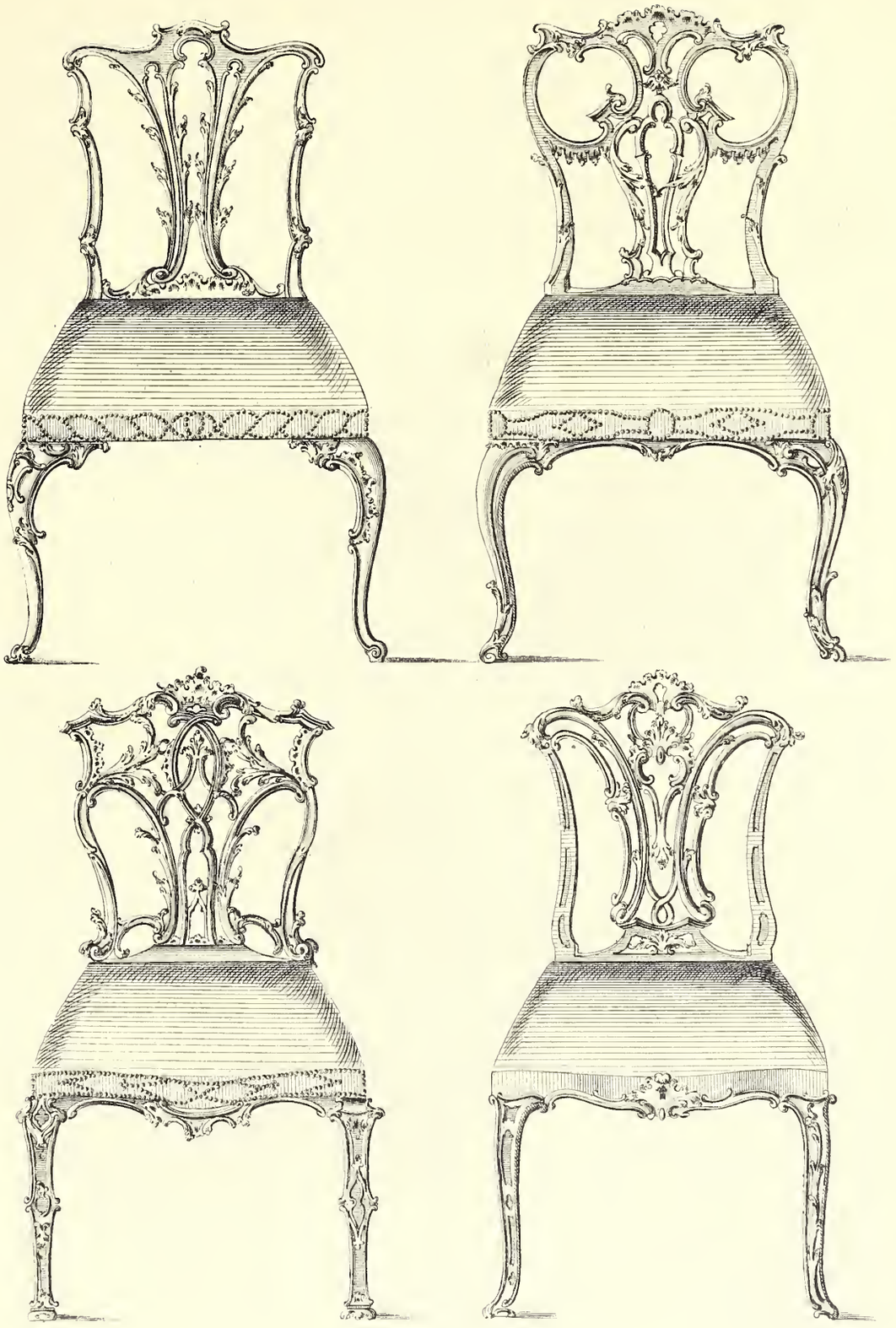


M.Vince inv.t et delin.

I.Darly sculp.

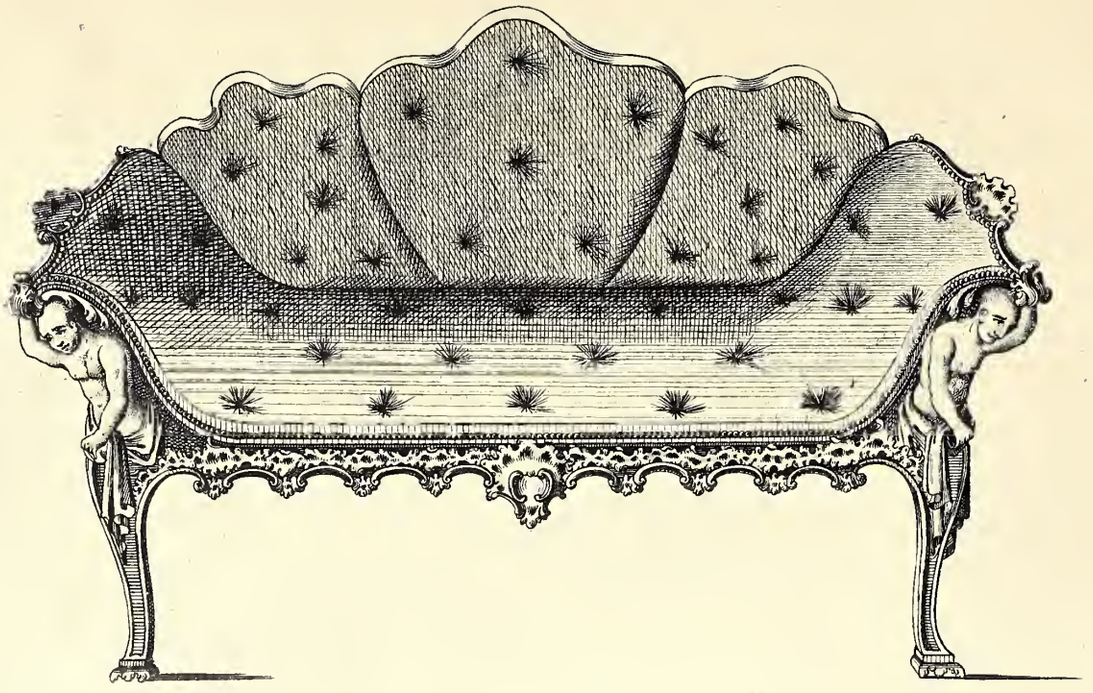
Plate X.

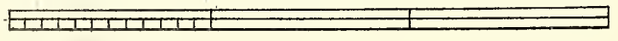
Parlour Chairs.

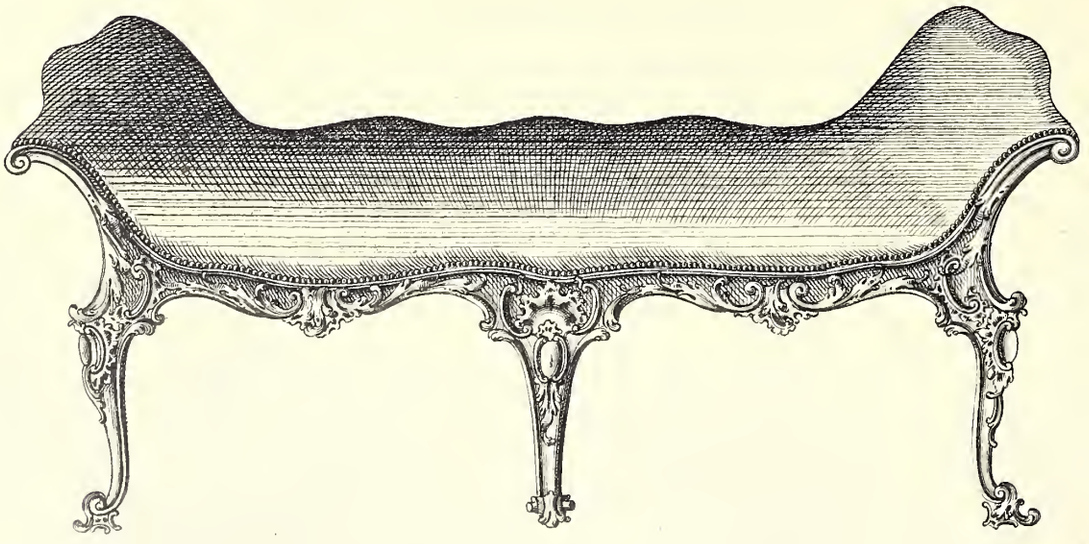


W.m Ince inv.t et delin.t

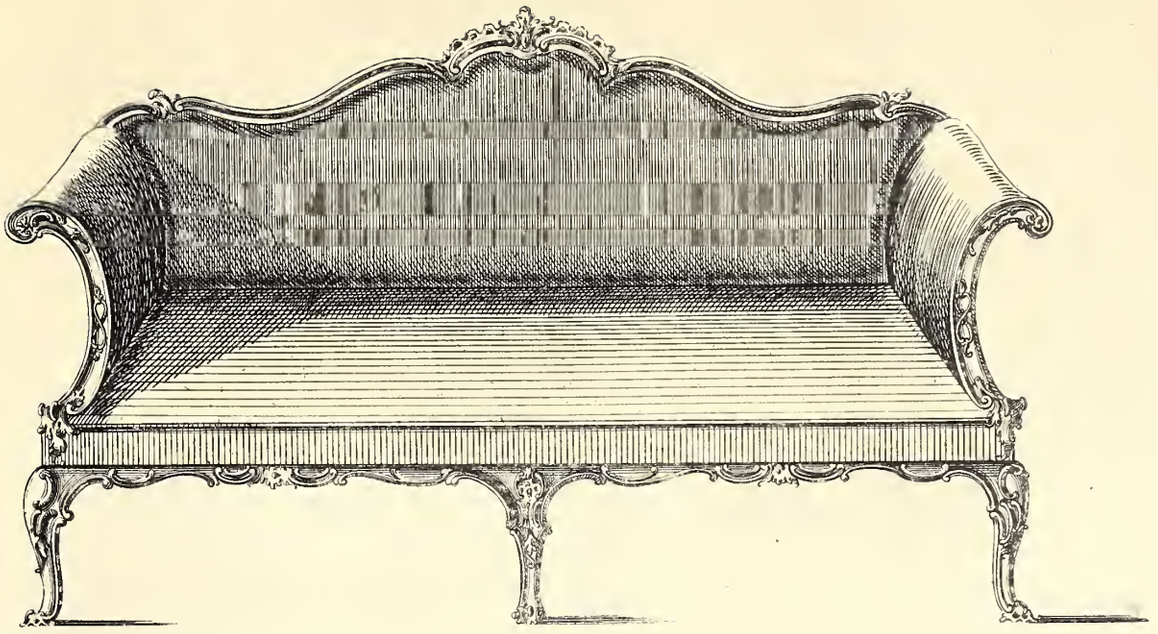
T. Darly sculp.

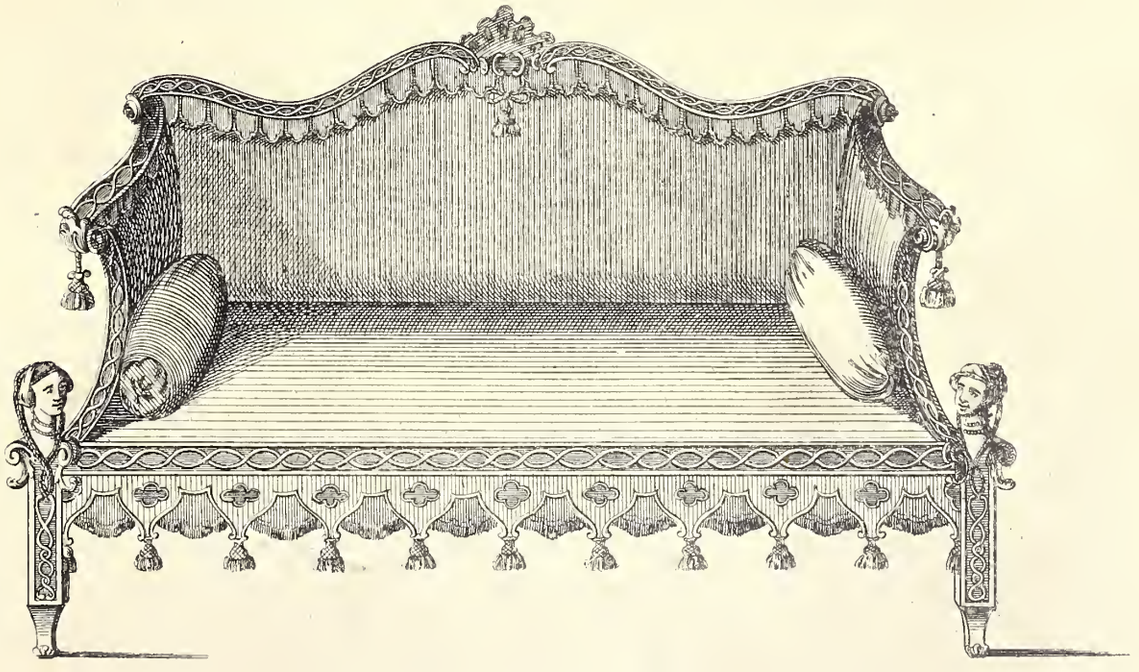


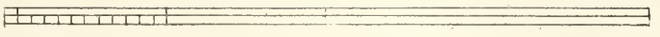




Mayhew inv.t et delin. *JDarley sculp.*



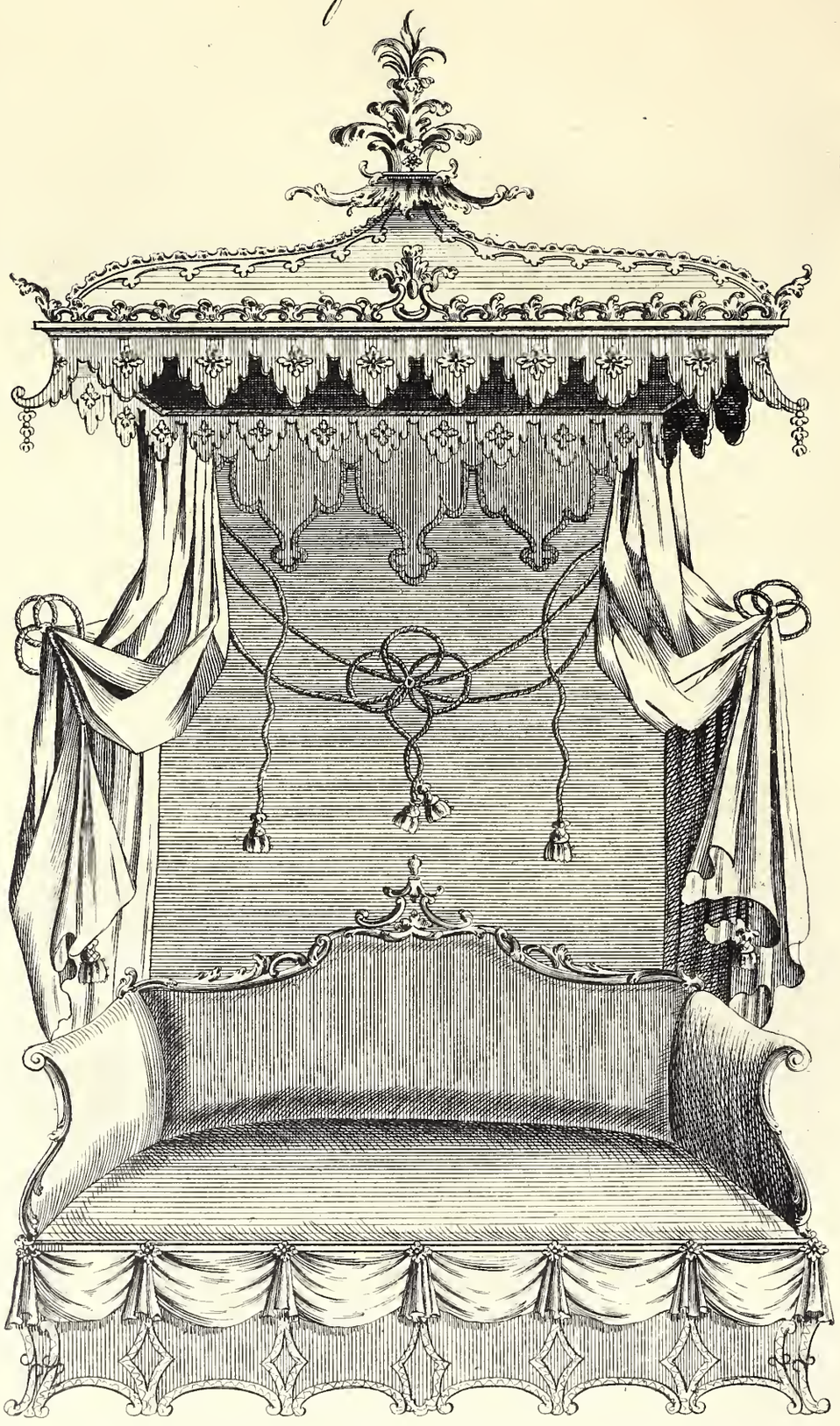




Mayhew inv.t et del.

J.Darly sculp

A Sofa Bed



A Lady's Toilette

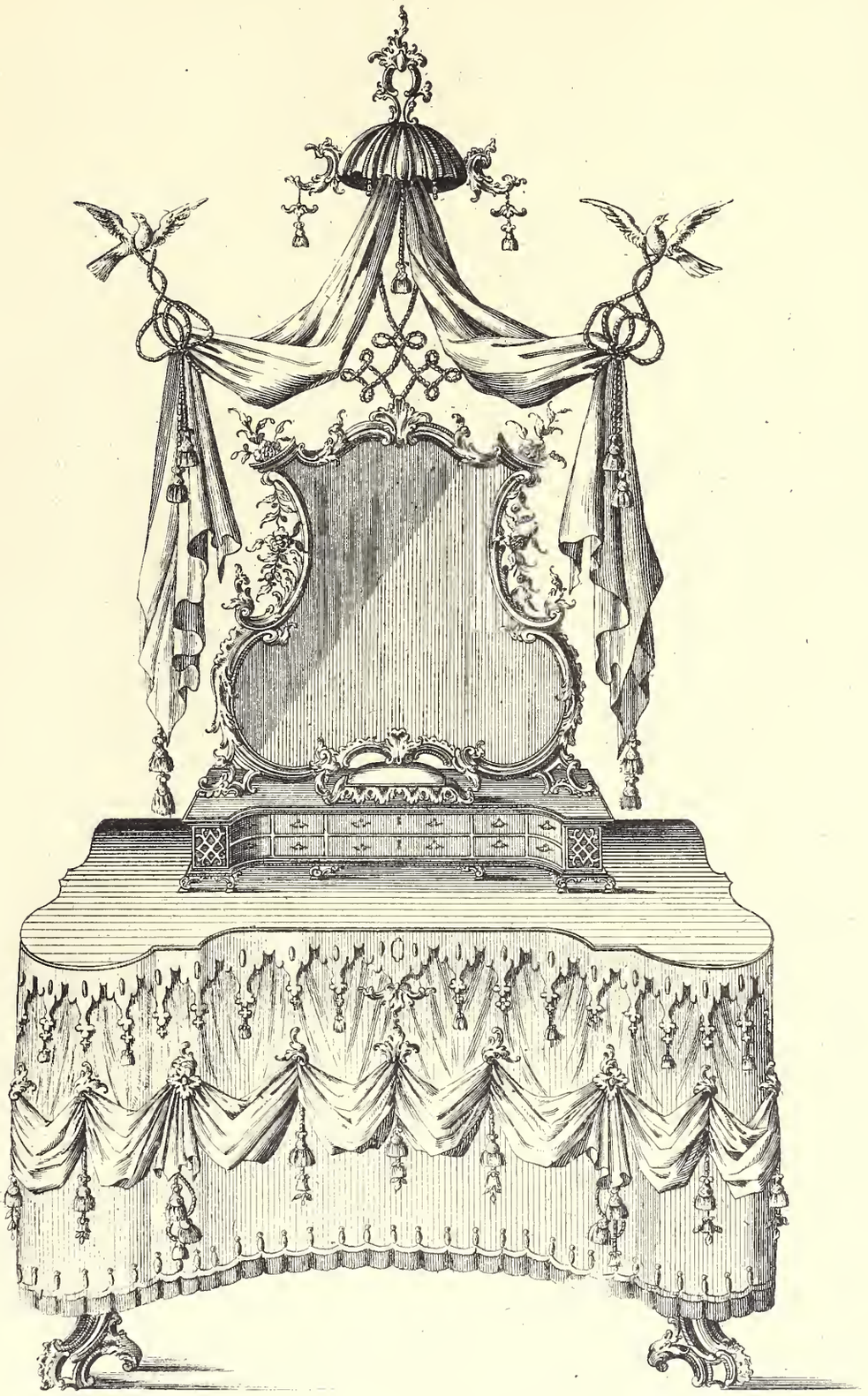
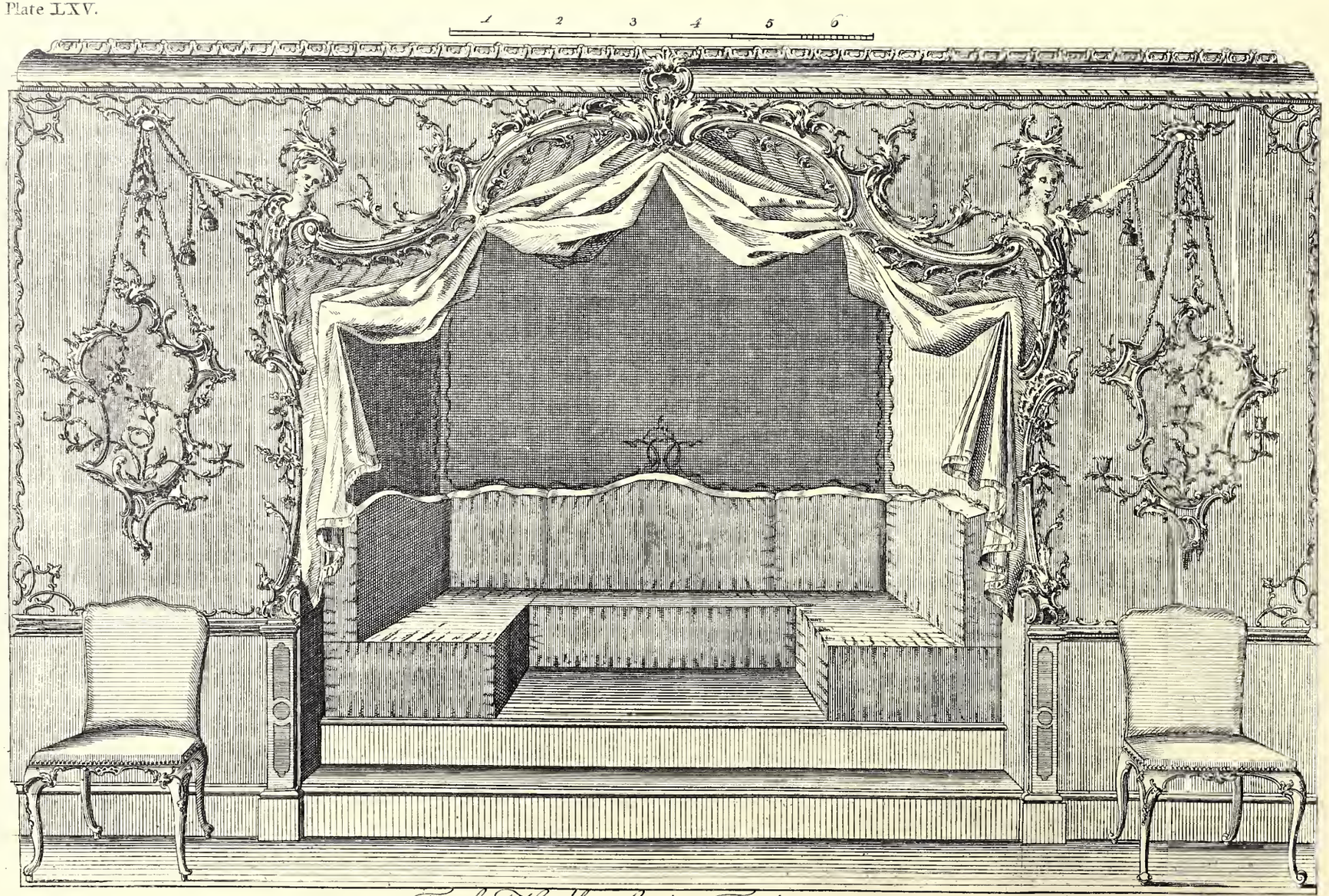


Plate LXV.



M Darly sculp.

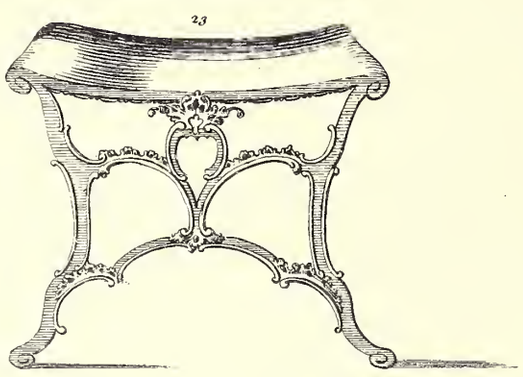
To the Hon.ble Lady Fludyer

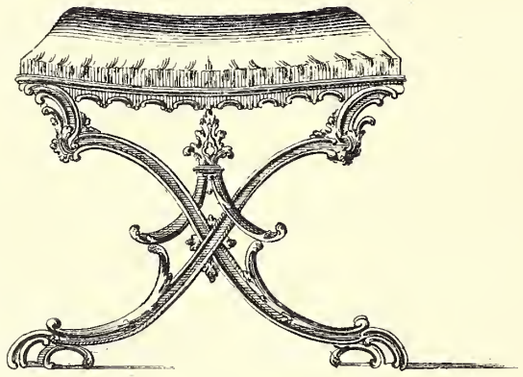
This SIDE SECTION of the DRESSING ROOM, is most humbly Inscribid by her Ladyships most Obed.t hum.ble Serv.ts

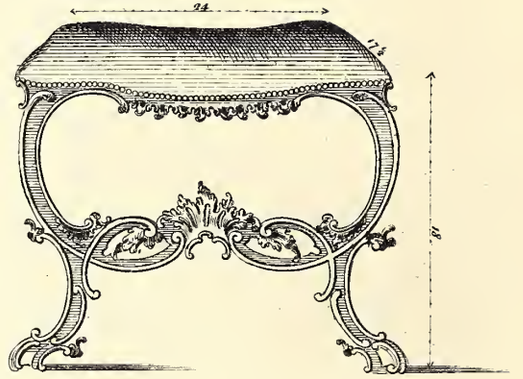
J. Mayhew & W. Ince {Inv.t & Del.t}

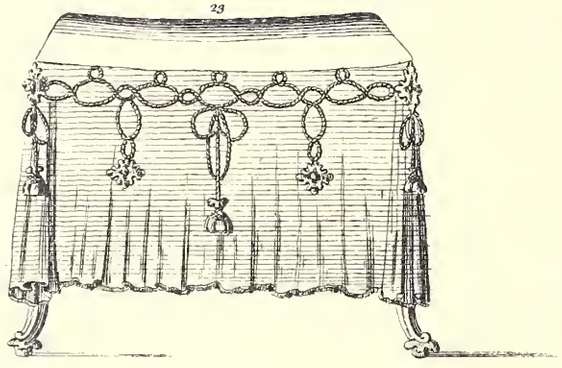
Plate XXXIV.

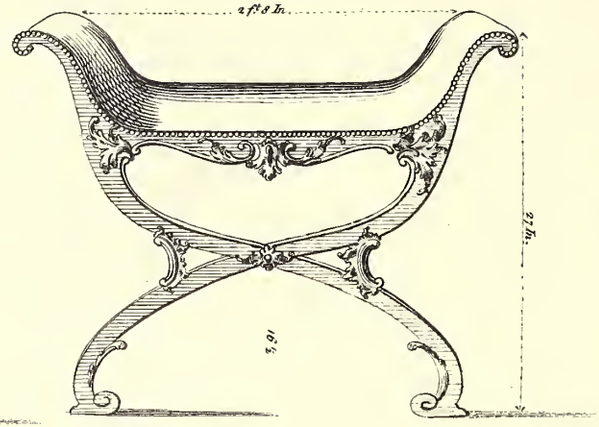
Lady's Dreſsing Stools.

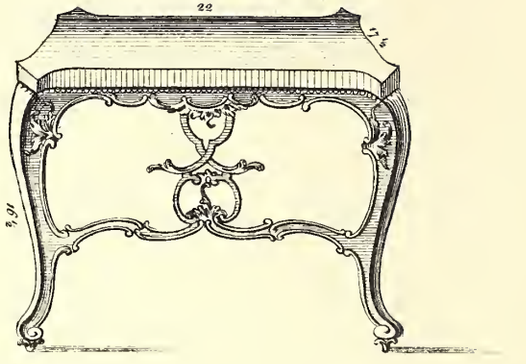






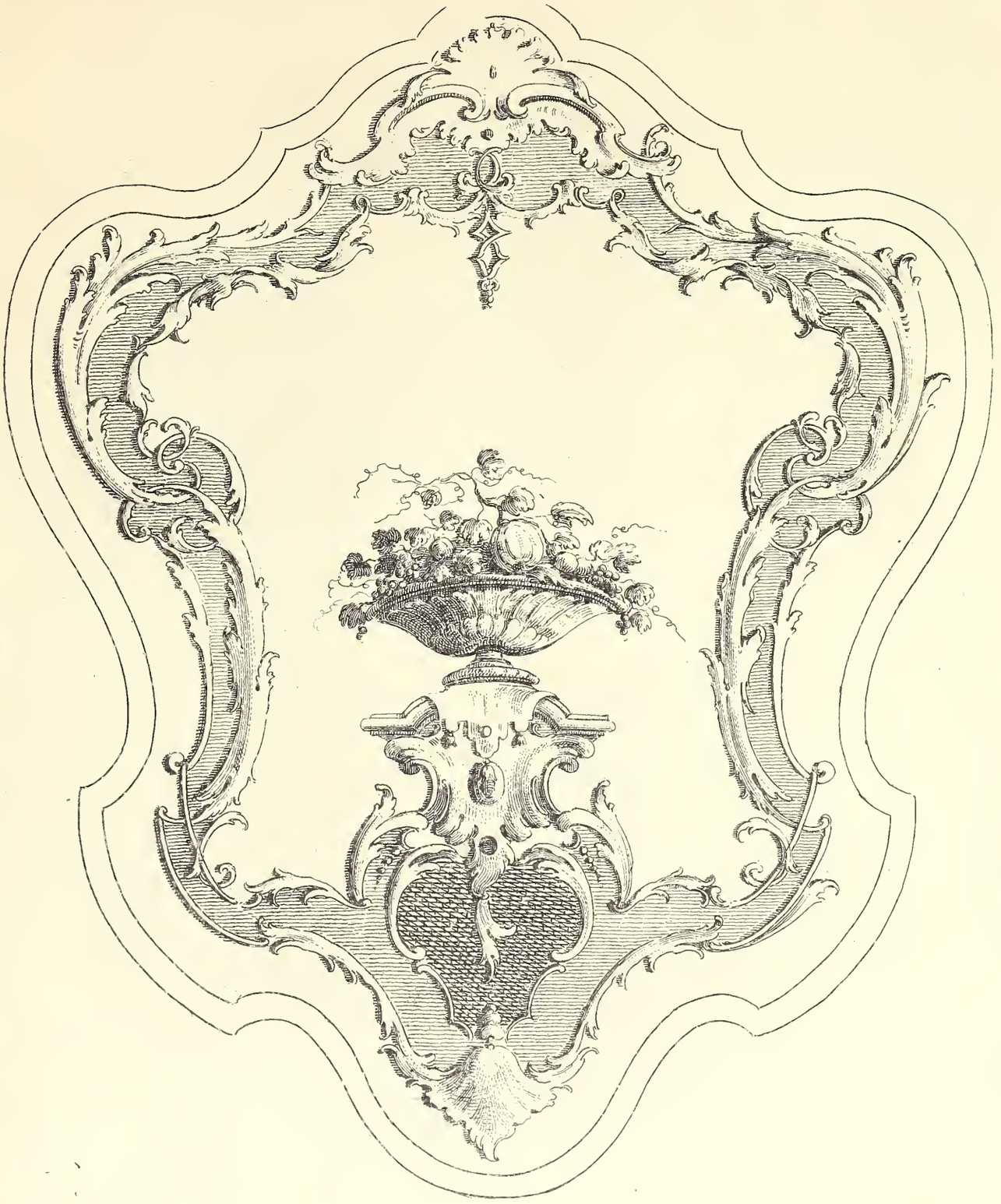


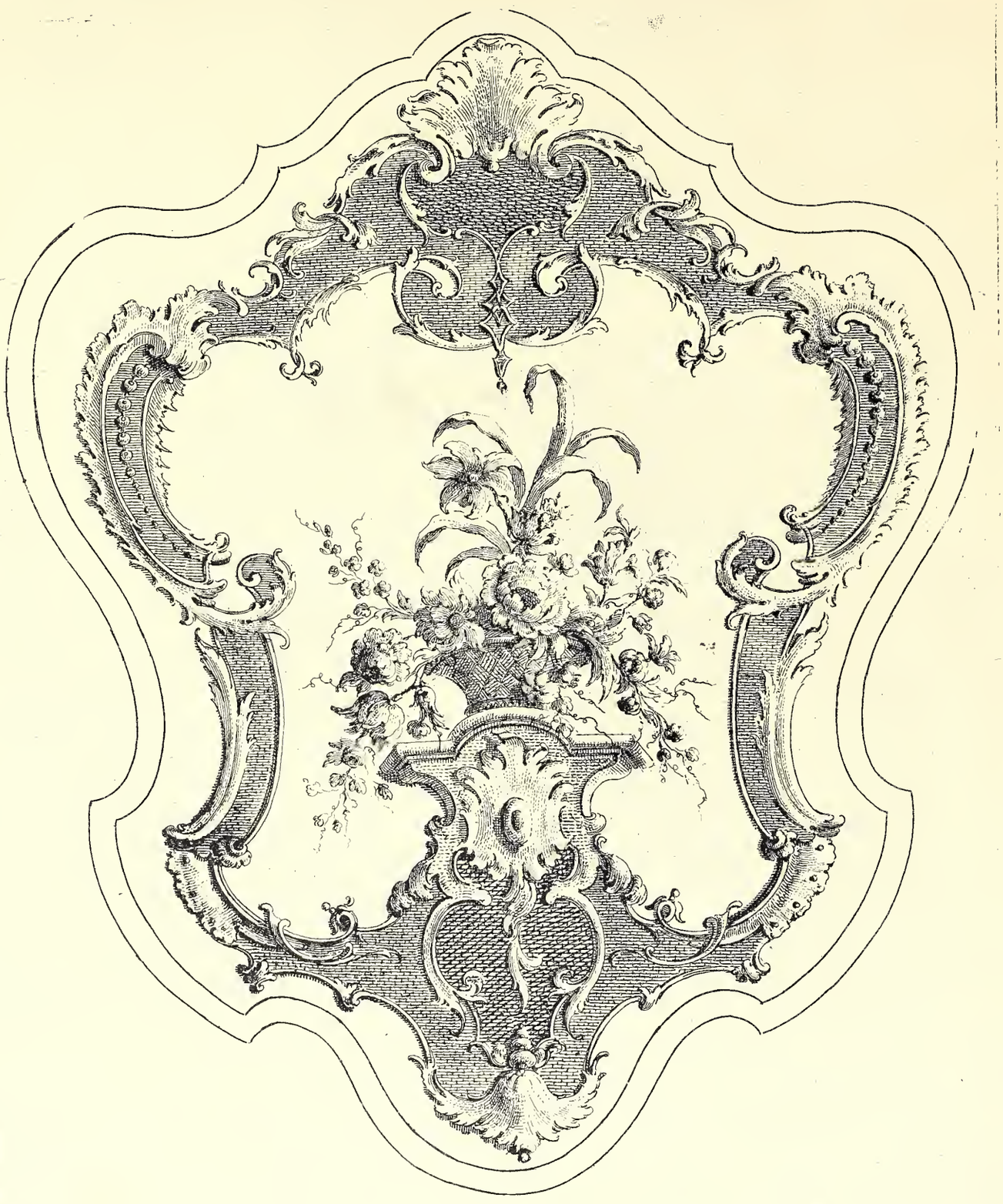


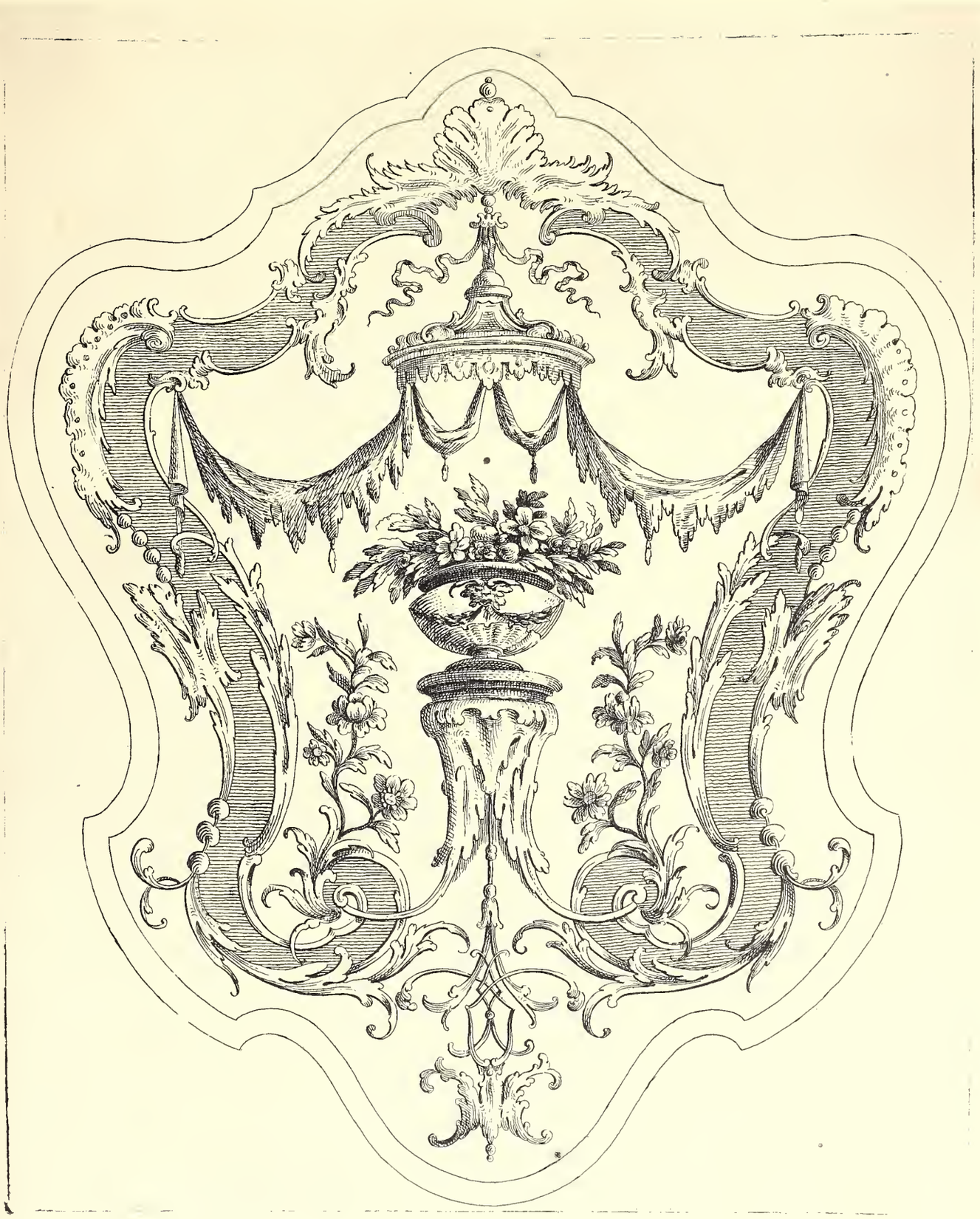


A. Pine invt. et delin.

Darly sculp.







Appo Wagner Ven.a C.P.E.S.

N.o 32-3

Dell' Egizio Tiranno a Dio rubello
La Figlia trae vago bambin dall' onde
Questi e' Mose; che ad abitar Le spnde
Guiderae del Giordan tutto Israello.
Appo Wagner in Venezia

WATTEAU

La Musique

b. 2.

33.032

35 : 45

AMICONI

L'astronomije

b.6

93.629

197

35 : 46

a 10

appo G. Wagner ad ven.

18, 21

Meyer K. L. 159

a B

appo. G. Wagner Ven.

161

C.L inuen.

I.C.Mallia sculp.R.

35 : 27

200

C. L

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